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3D: From 15/70 to Digital and Back

A primer on the differences between giant-screen 3D and digital 3D

by Phil Streather

Nearly five years ago, I produced (along with **Alexandra Ferguson** and associate producer **Tim Wellspring**) a giant-screen 3D film called ***Bugs!*** The film was executive produced by **Jonathan Barker**, directed by **Mike Slee**, photographed by **Sean Phillips**, and narrated by **Judi Dench**. At over $33 million, *Bugs!* has become the highest grossing British theatrical documentary of all time, ahead of **Darlow Smithson**'s *Touching the Void* and the **BBC**'s *Deep Blue*.

Currently the growth of digital 3D cinemas is outstripping the supply of content. Powered by the promise of big-name 3D movies from directors like **James Cameron**, **Steven Spielberg**, and **Peter Jackson**, digital 3D systems suppliers such as **Real D** and **Dolby Laboratories** are enabling theater chains and indies to roll out 3D cinemas faster than producers can make films.

We have a temporary opportunity to fill at least some of the dark periods in digital 3D cinemas with 3D movies originally made for the giant screen. So, it's time to sweat that five year old *Bugs!* asset a little more and consider the conversion from giant-screen 3D to digital 3D. To this end I have started the process with 3D powerhouse, **3ality Digital** of Burbank, which produced ***U2 3D***.

But, how does giant-screen 3D work, and how is that different from digital 3D, how do you make a film shot for LF 3D work for digital 3D, and is there a vice versa? Several recent 3D films have been released in the digital 3D and giant-screen 3D markets simultaneously (***Sea Monsters***, ***Beowulf***, *U23D*) so it is important to understand the differences between the two styles. There is a special language of 3D production, so an understanding of the key terms and how they interrelate is essential for anyone wanting to get into 3D. [Terms in *italics* below are defined in the glossary that starts on page 8. The glossary also includes other 3D terminology not explicitly mentioned in this article.]

Bugs! is a classic giant-screen 3D film, shot largely using the *orthostereo* method. In **Ray Zone**'s excellent book *3D Filmmakers*, **Imax Corporation**'s 3D guru **Hugh Murray** describes orthostereo: "If you shoot with the same perspective the audience has, and you use an average human *interocular*, you essentially re-create in both depth and scale for the audience what was exactly in front of the camera." Essentially all orthostereo images are *shot parallel*. However, *camera convergence* is sometimes used to push objects farther away on the *Z axis*.

When images that were shot parallel are projected on a screen, the left-eye image is to the right of the right-eye image and you

*(see **STREATHER** on page 9)*

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Making a Splash!

Creating the CGI title sequence for *Grand Canyon Adventure*

by Greg MacGillivray and Alan G. Markowitz

Greg MacGillivray: When I conceived ***Grand Canyon Adventure 3D***, I knew that I wanted at least one sequence in which the audience members would reach out and try to touch things that were hanging in space in front of their faces. In an underwater or outer-space film these moments can come naturally. Fish float in crystal clear water, or spacesuit gloves float in the Space Shuttle, just urging you to touch them.

But in the Grand Canyon, perhaps the most magnificent setting on earth for a giant-screen 3D film, it's difficult to get things to float in front of your eyes. Sure, there would be exciting and engaging moments when the camera would run through a splashing rapids, during which the audience would feel as though they were getting doused by buckets of water, but I knew that if I wanted this fun, almost magical, 3D feeling, I'd probably have to do it with special effects.

So when writer **Jack Stephens** finished the script two years ago, I added a sequence for the main titles which included fantasy bubbles blowing out over the audience from a waterfall, from the splashing oar of a kayak, and from the kick of a character running through the water. The challenge became how to achieve this sequence: how to design it so that it would work as fantasy, reality, fun, and fact.

*(see **SPLASH** on page 6)*

Premiering this month

Mysteries of the Great Lakes
Speed Racer: The IMAX Experience
See page 16

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The Insiders

This month's focus:
Green Filmmaking

by Chris Palmer

Wildlife filmmaker **Randy Wimberg** was with his dive team at Bikini Atoll in the South Pacific, filming shipwrecks and the wildlife around them. They were focused on Shark Pass, an area of the atoll that has a large congregation of aggressive reef sharks, so they built a shark cage to protect the cameraman. A panel of the cage was removed so that the camera would have an unobstructed view. It measured 20 inches vertically and extended around the circumference of the cage. The plan was for Wimberg to be in the cage while someone in the boat threw chum (an oily mix of fish bait and blood) into the water to attract sharks.

Wimberg climbed into the cage and was eased out on a line about 15 feet from the boat. When the deck hand started throwing in chum and bait, the sharks arrived in large numbers. There were at least 30 reef sharks competing for food that was either stuck to the cage or drifting through it. Suddenly a shark shot right through the gap and exited through the other side of the cage, grazing Wimberg as it passed.

Then the inevitable happened. A shark shot through the gap but didn't pass smoothly out the other side. Instead it dove for the bottom of the cage. Scared, it frantically tried to get out of the confined space. Wimberg's first reaction was to curl up in the bottom of the cage to escape the thrashing of the frightened animal. But the shark was diving down as well, trying to get out. At the bottom of the small cage, Wimberg desperately tried to use his camera to push the animal up towards the exit. It didn't work.

He decided he had to get out. About the same time, his teammates in the boat above saw what was happening and quickly raised the shark cage to the surface. Wimberg managed to get out of the cage and into the boat without getting bitten, and the shark was released unhurt. Wimberg's near shark attack became a dramatic high point in the film.

I've known Randy since we worked together on **Whales** in 1996. He later worked with **Al Giddings** and **David Clark** on **Galapagos** and **James Cameron** on **Ghosts of the Abyss**.

Why do filmmakers like Randy Wimberg put their lives in danger to produce wildlife films with an environmental message? In Wimberg's case, he is deeply committed to marine conservation and to stopping the wanton and wasteful destruction of sharks. By learning more about their habits and behavior, and educating the public about their value, filmmakers and conservationists are developing ways to stop shark numbers from plummeting.

Shark depletion is only one problem the world is facing. As everybody knows, we have immense environmental challenges. We are fouling our own nest to an unprecedented degree. Powerful images and films (as we saw with An Inconvenient Truth) can help. I founded **American University**'s **Center for Environmental Filmmaking** – which I run with the help of my School of Communication colleagues **Larry Engel**, **Sandy Cannon-Brown**, and **Maggie Burnette Stogner** – to train filmmakers to produce films and new media that encourage conservation.

Our students produce films for Maryland Public Television and other nonprofits and government agencies. We also bring outstanding filmmakers to campus to talk about their work. Our most recent guests have included **Boyd Matson** and **Brady Barr** from **National Geographic**, **David Mizejewski** from Animal Planet, and **Dan Basta** from the National Oceanic and Atmospheric Administration. We provide innovative programs like Classroom in the Wild, an intensive outdoor workshop held in wilderness areas in which students camp out and learn how to meet the challenges – sometimes extreme challenges – of wildlife filmmaking in the field.

We recently launched the Student Short Film Festival with **Phillippe Cousteau** from Earth Echo International. This event is held every March as part of the Environmental Film Festival in Washington, DC. We showcase the talents of emerging "green communicators" to promote environmental causes and empower individuals to make a difference.

Another joint project we've embarked upon, this time with AU's Center for Social Media, is the development of "best practices" for green filmmaking, with the goal of making the School of Communication's film program the first in the nation to go green. We are going to define standards for "green" production for students in university film programs and professional documentary producers.

British filmmaker **Andrew Buchanan** made a film for the National Geographic Society called Earth Report 2006 without, in effect, any carbon emissions. Al Gore did the same with An Inconvenient Truth. Of course there were emissions during the production of both films, even after following the "reduce, reuse, recycle" rule. But those

Digital Cinema Objectives

In his March article on digital distribution, ***Andrew Oran*** *of* ***FotoKem*** *praised the digital cinema specifications drawn up by the Digital Cinema Initiatives (DCI) as establishing a "bill of rights" for digital cinema stakeholders. As the giant-screen world moves to digital projection, the lessons learned by the conventional cinema industry will be applicable to us as well.*

The following excerpt from the latest DCI spec (V1.2) outlines the "fundamental requirements" for any digital cinema system, necessary to protect the interests of all participants in the process: content providers, exhibitors, and hardware/software manufacturers. The full specification and other information about DCI is available at www.dcimovies.com.

1.4 System Objectives

At the onset of writing a specification for a Digital Cinema system, DCI acknowledged certain fundamental requirements, which are:

• The Digital Cinema system shall have the capability to present a theatrical experience that is better than what one could achieve now with a traditional 35mm Answer Print.

• This system should be based around global standards, or DCI specifications, that are embraced around the world so that content can be distributed and played anywhere in the world as can be done today with a 35mm film print. These standards should be open published industry standards that are widely accepted and codified by national and international standards bodies such as: ANSI [American National Standards Institute], SMPTE [Society of Motion Picture and Television Engineers], and ISO/IEC (International Organization of Standards/International Electrotechnical Commission]. To the extent that it is possible, the Digital Cinema system shall emulate theater operations and the theater business model, as it exists today.

• The system specification, global standards and formats should be chosen so that the capital equipment and operational costs are reasonable and exploit, as much as possible, the economies of scale associated with equipment and technology in use in other industries.

• The hardware and software used in the system should be easily upgraded as advances in technology are made. Upgrades to the format shall be designed in a way so that content may be distributed and compatibly played on both the latest DCI-compliant hardware and software, as well as earlier adopted DCI-compliant equipment installations.

• The Digital Cinema system shall provide a reasonable path for upgrading to future technologies. It shall be based upon a component architecture (e.g., Mastering, Compression, Encryption, Transport, Storage, Playback, Projection) that allows for the components to be replaced or upgraded in the future without the replacement of the complete system. It is the intention of this Digital Cinema specification to allow for advances in technology and the economics of technology advancement. It has been recognized that these advances may most likely affect the mastering and projection of Digital Cinema content. Therefore, this document will specify, for example, a resolution and color space that may not be obtained in a present day mastering or projection system. However, it is the intent that the rest of the Digital Cinema system be capable of transporting and processing up to the technical limits of the specification.

• This document specifies a baseline for the implementation of a Digital Cinema system. The goal of backwards compatibility in this context is to allow, for example, new content at higher resolution and color space to be played out on a projection system that meets the baseline implementation.

• The Digital Cinema system shall also not preclude the capability for alternative content presentations.

• The Digital Cinema system shall provide a reliability and availability that is equal to, or better than, current film presentation.

• Protection of intellectual property is a critical aspect of the design of the system. This security system should be designed using a single common encryption format along with keys to decrypt the content. The method should provide a means to keep the content encrypted from the time it is encoded in post-production until it is projected on a theater screen. Only trusted entities, deployed in secure environments or implementing physical protection, will be given access to the decrypted content. Content will be decrypted contingent upon usage rules agreed on by content owners, Distributors and Exhibitors. The system should also be renewable in case of a breach of security in any part of the system, and include forensic marking of the content for providing traceable forensic evidence in the case of a theft of the content.

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emissions were tracked and the film production budget paid the money needed to buy the film's "carbon offsets." The students at AU's Center for Environmental Filmmaking are the future Randy Wimbergs. Although none of them has been involved in a giant-screen film so far, we would like to develop internships that would bring students to LF locations to work in, and learn about, our medium, while earning academic credit.

The next generation will devote themselves to shooting amazing footage and compelling stories, all with the goal of promoting greater conservation awareness and action.

Chris Palmer directs AU's Center for Environmental Filmmaking and is also president of the MacGillivray Films Educational Foundation. He can be reached at palmer@american.edu.

This article originally appeared in Washington Life *magazine. Reprinted with the permission of the author.*

THE BIZ

FILM STOCK

Imax reports Q1 results

On May 12, **Imax Corporation** announced a net loss of $10.3 million (–$0.25 per diluted share) on revenues of $23.5 million in the first quarter of 2008, compared to a net loss of $4.6 million (–$0.11 per share) on revenues of $26.8 million in the first quarter of 2007.

As of March 31, 2008, the company had a backlog of 245 systems with a value of $157 million, however, 135 of those are JV installations that do not contribute to the backlog value.

Co-CEOs **Richard Gelfond** and **Bradley Wechsler** said that the rollout of the IMAX digital projection system will begin in July with three **AMC** theaters in the Washington, DC, area, followed by three in the Philadelphia, PA, region. By the end of the year the first 50 digital systems should be in place.

Wechsler announced the addition of ***Madagascar 2***, an animated film from **DreamWorks Animation**, to the 2008 DMR slate. It will open on Nov. 7, two weeks before ***Harry Potter and the Half-Blood Prince***. Wechsler said that the short turnaround between the two films was made economically feasible by the digital rollout that will begin in July. With 35 digital IMAX screens expected to be open by November, print costs will be lowered enough to support two DMR films in less than a month.

The company expects to add another DMR film to the slate in September or October.

Gelfond said that the Japanese premiere of ***Speed Racer*** on June 29 in the Tokyo Dome, a large sports arena, be projected with a temporary IMAX (film-based) installation. (*LF Examiner* will report additional details in next month's issue.)

Imax funds digital rollout

Imax Corporation announced in early May that it has made two deals that will provide $55–60 million to fund the imminent rollout of its digital projection system in more than 170 multiplex theaters over the next three years. The agreement with **Wachovia Capital Finance Corporation** increases "future availability and modif [ies] other terms under the company's existing credit facility," to allow it to borrow nearly $30 million.

The other deal, with the family trust of **Kevin G. Douglas**, founder of **Douglas Telecommunications**, is a private placement of about 2.7 million shares of common stock, with a value of about $18 million. With this transaction, the Douglas family, which was already the company's largest shareholder, owns 19.9% of the company, the maximum a non-Canadian is allowed to own under Canadian law. In return, Douglas has agreed to "refrain from certain activities, such as increasing its percentage ownership in the company and entering into various arrangements with the company, such as fundamental or change-of-control transactions."

The news drove Imax shares up more than 6% on the day of the announcement, from $6.68 to a closing price of $7.11.

Last December Imax announced a joint-venture deal with **AMC Theaters** for 100 digital projection systems to be installed in existing AMC multiplexes over the next three years, starting this July. A few months later, **Regal Entertainment Group** made a similar deal for 31 screens. Under the joint-venture model, Imax covers the cost of the projection and sound system — about $500,000 per screen — after which it receives a percentage (approximately 40%) of that screen's net profit. Although this plan will generate significant continuing revenue for Imax, it required more up-front capital than it had under its previous credit lines.

Regal settles antitrust complaint

Regal Entertainment Group will give up four theaters in North Carolina to settle an antitrust complaint filed by the U.S. Justice Department in connection with its recent acquisition of NC-based **Consolidated Theatres**. Regal, the world's largest theater chain, paid $210 million for Consolidated's 28 theaters in the Carolinas, Georgia, Maryland, Tennessee, and Virginia. But Justice claimed that the merger "would combine the two leading, and in some cases only, operators of commercial, first-run movie theaters in parts of metropolitan Charlotte, Raleigh, and Asheville."

This is the first time Regal has accepted an antitrust settlement with the Justice Department. A Regal attorney told the Associated Press that "we don't agree with their analysis of these competitive matters," but that the company settled so that the deal could be completed in time for the summer blockbuster season.

Regal operates nearly 6,400 screens in 527 theaters in 39 states, including 18 IMAX theaters, making it the world's largest operator of giant-screen theaters. (No IMAX theaters are involved in the Consolidated deal.)

DEALS

Doc Channel gets IMAX films

The **Documentary Channel** has acquired the exclusive U.S. television rights for four years to 21 giant-screen films released by **Imax Corporation**, including ***Space Station***, ***Magnificent Desolation***, and ***T-Rex***. The Nashville, TN-based channel is available to 14 million people via the Dish Network and three local cable systems in Nashville, New York City, and Denver, CO.

The films will be aired on a weekly basis starting in June. Documentary Channel CEO **Tom Neff** told *The Hollywood Reporter* that he hopes to produce a short about the giant-screen medium that will run before each airing. (Neff was producer of the 2003 LF film ***Country Music: The Spirit of America***, now distributed by **Giant Screen Films**.)

As reported here last month, the deal was brokered by **Northstar Media**, which is making the films available in high-def and standard-def to television, broadband, video-on-demand, and mobile markets worldwide. The full list of titles is available in The Biz section of last month's issue.

Warner Bros. Pictures

THE BIZ

DEALS

Imax/Warner films gross $400M

Imax Corporation reports that the 18 giant-screen films released through its partnership with **Warner Bros. Pictures** have grossed a total of $400 million since the first one, ***The Matrix Reloaded***, opened in June 2003. The companies have cooperated on 16 DMR titles — two in 3D and two with select scenes in 3D — plus two original documentaries for giant-screen theaters, ***NASCAR 3D*** and ***Deep Sea 3D***. Imax did not disclose the totals for the individual films.

The 16 DMR films include the international distribution of ***Beowulf***, which was produced and distributed domestically by **Paramount Pictures**. ***Speed Racer***, a 2D DMR film that opens this month, is not included.

Warner has released well over half of the 26 DMR titles to date, the remainder being split among **Imagine Entertainment** (1), **Columbia/Sony** (3), **Fox** (3), and Paramount (4). After *Speed Racer*, two more Warner films are slated for IMAX theaters in 2008: ***The Dark Knight*** (July 18) and ***Harry Potter and the Half-Blood Prince*** (Nov. 21).

Goodrich chooses Kodak digital

Goodrich Quality Theaters has selected **Kodak** to provide digital cinema systems for its 280 conventional screens in 32 theaters in four Midwest states. The installations started with the Hamilton 16 complex which opened last month in Indianapolis. All 16 screens got **Barco** 2K projectors and Kodak JMN3000 Content Players, networked through Kodak's Theater Management System. Two of the screens retain 35mm projectors as backup.

Other locations will be converted to digital later this year, with the total conversion expected to be complete by the end of 2010.

Goodrich operates three IMAX MPX theaters, including the newest one at the Hamilton 16 site. Although these still run film for now, president **Bob Goodrich** tells *LFX* that they will "have to be digital by December 2009 or we'll be missing many digital bookings."

Imax places ads on trucks

The Hollywood Reporter notes that **Imax Corporation** has made a deal with Los Angeles-based **Media-n-Motion** to place ads for the **Rolling Stones** concert film ***Shine A Light*** on fuel tanker trucks that drive around Southern California. With a moratorium on new billboards in the area, advertisers can place "ads out there in places where there isn't usually advertising," according to MnM president **Joe Klein**. The truck ads cost about $10,000 for a month, compared to about $45,000 for a billboard.

Greg Foster, president of Imax Filmed Entertainment, was quoted as calling the tanker ads an "organic fit" for the film.

AccessIT begins Phase Two rollout

Access Integrated Technologies has obtained commitments from four major studios to provide movies for the next wave of 10,000 digital cinema systems the company intends to install over the next three years. This marks the start of "Phase Two," the first phase being the 3,700 systems installed in North American multiplexes to date.

AccessIT also announced an agreement with the Cinema Buying Group, a program of the **National Association of Theatre Owners** for small and independent exhibitors, to provide its members with digital cinema systems. The CGB has more than 600 members with over 8,000 screens. AccessIT's submission to the CBG's Request For Proposal edged out offerings from **Digeserv**, **Kodak**, and **Technicolor**.

Big Films, Inc., moves

As of May 15, **Big Films, Inc.**, has a new address and new phone numbers: 1066 Boucher Crescent, Manotick, ON, K4M 1B3, Canada. The phone numbers are (613) 692-9856 and (613) 692-9857 (fax).

PERSONNEL

Sellers to leave Des Moines

Mary Sellers

Mary Sellers, president and CEO of the **Science Center of Iowa** in Des Moines, has announced her resignation, effective this summer. In 1999 Sellers moved to Iowa from Florida to plan and oversee the $62 million capital campaign for the new science center and IMAX theater that opened in May 2005. Two years later, the center had served one million visitors, reaching that milestone a year earlier than planned.

Sellers told the *Des Moines Register* that she was leaving because her husband has been offered an important job back in Orlando. "He supported me nine years ago in my desire to come to Iowa and SCI and now I take great pride in supporting him in his pursuits."

The board of the science center is conducting a national search for a new president.

Seldon earns credentials

Tammy Seldon

Tammy Seldon, director of conferences and membership for the **Giant Screen Cinema Association**, has been named a Certified Meeting Professional (CMP) by the **Convention Industry Council**, a convention trade organization. According to the CIC Web site, "the CMP program recognizes individuals who have achieved the industry's highest standard of professionalism. The requirements for certification are based on professional experience and a written examination."

Seldon has been with the GSCA (and GSTA before that) since January 2004, and has organized the group's annual con-

Making a Splash!

*(from **SPLASH** on page 1)*

A stroke of luck! While watching television one night, on came a Coke commercial with fantasy bubbles emanating from spinning athletes, joyously rollerblading. This was pure effervescent fun, set to playful music. So I recorded that channel for two days until the commercial ran again, and then sent the idea to three visual effects artists so they could give me their creative concepts and bid on the two-minute sequence.

In my mind's eye I saw the bubbles come off the screen and out toward the audience, hanging in the air with the head credits of the film titles written across their glistening surfaces. A month later, we selected **Alan Markowitz**, of **Visceral Image Productions**, to produce the computer graphics work for the sequence.

Visceral Image Productions (3)

3D Quick Time movies were delivered to the director via the Internet for evaluation purposes. This image has been modified for cross-eyed viewing. Hold the page squarely in front of you in strong, even light. Cross your eyes until the two images overlap exactly, using a central object as your guide. The image will be out of focus at first, but hold this position and allow your eyes to relax until the image comes into focus and the 3D effect appears. The image may come briefly into focus and pop out again, but just relax and keep trying. Once you've got it, you will be able to look around the whole scene.

Alan Markowitz: When I received the Coca-Cola television spot from Greg as a conceptual treatment, I immediately thought what a fun and energized sequence this could be, having live-action characters and other moving objects within the sequence interact with three-dimensional computer-generated water. Since no characters in the Coke commercial appeared to touch any of the dancing bubbles, I wanted a special element of surprise in *Grand Canyon Adventure*: have the characters actually appear to make physical contact with the effects, causing the CG water and bubbles to fly off the theater screen and out into the laps of the audience. This surprise occurs after several tiny bubbles are seen emanating from the first opening waterfall shot, when a single, glistening bubble hovering in front of the audience is struck by the passing foot of a little girl as she is swung around. It is at that very moment that the movie audience gets its first real 3D sensation as a prelude of things to follow.

Since the conceptual design phase of this project would require countless discussions between myself, Greg, and VFX coordinator **Matthew Muller**, I needed an effective way to visually communicate my ideas and treatments. By using the Internet as my electronic courier, I was able to deliver storyboard designs, animatics in the form of Quick Time movies, and other visual aids to Greg, Matthew, and editor/co-writer **Steve Judson**, quickly and efficiently.

I also came up with a very simple, yet effective, way for the folks at MacGillivray Freeman Films to view my works in progress in 3D, right in their offices. I provided MFF with a custom, mirror-type, stereoscope viewer, which enabled them to view 3D material on a standard computer monitor.

Not all of the live-action scenes in the title sequence were originated in 3D: three of the eight scenes were shot in 2D, three were 3D, and the remaining two were entirely computer-generated. The 2D shots required a stereo conversion process before we could choreograph any of the CG water and bubble elements. The shot of Tara Davis swinging the little girl in the pool below Havasu Falls was used as the background scene for the main title bubble, and was provided to me as a stereo-converted element by **Sassoon Film Design** in Santa Monica, CA. SFD is considered one of

Photo by Barbara MacGillivray

L to r: Director Greg MacGillivray and stereographer Doug Lavender filming Grand Canyon Adventure.

Left: 2D Live-action audience plate shot by Shaun MacGillivray using a Sony HD camera. Middle: Same footage composited into a 3D CG bubble as an internal reflection. Right: Bubble explodes out into the audience.

the premier facilities for converting 2D 15/70 images to 3D, and they were very accommodating. Once we knew where objects within the scenes would appear in stereo space, we could begin choreographing the CG elements.

Two of the live-action 2D background scenes were converted to 3D at **Pacific Title & Art Studio** in Hollywood, where the conversion process took on a whole new dimension, so to speak. Converting the 2D live-action footage to 3D required developing a depth script, which became the blueprint from which the CG artists would work. Defining where objects appear in 3D space was critical to establishing accurate depth cues for subsequent 3D CG elements that had to interact with one another. Having specific production information, such as the distances to objects and the focal length of the lenses, helped establish the parameters of our digital 3D cameras and environment. But when that data wasn't readily available I took an alternative approach to the conversions.

Using camera-tracking algorithms, the artists were able to extrapolate Z-depth data from the 2D background plates, and use that data to produce wire-frame geometry upon which they would digitally project the images. Of course, obtaining the Z-depth information from the 3D background plates was much simpler, since it was inherent within the stereo left- and right-eye elements.

The CG water elements were manufactured using a fluid and simulation plugin for Autodesk Maya, a 3D software suite, and ultimately composited in 4K with all subsequent elements using Apple Shake.

The kayaker sequence

Another complex 3D CGI sequence occurs later in the film, as a kayaker appears to paddle over a waterfall.

I felt it would be virtually impossible to create the "Kayaker Crash" and the "Waterfall POV" shots using practical live-action production methods, so I elected to produce both these shots entirely in the digital domain. Developing these more complex digital shots required the use of pre-visualizations.

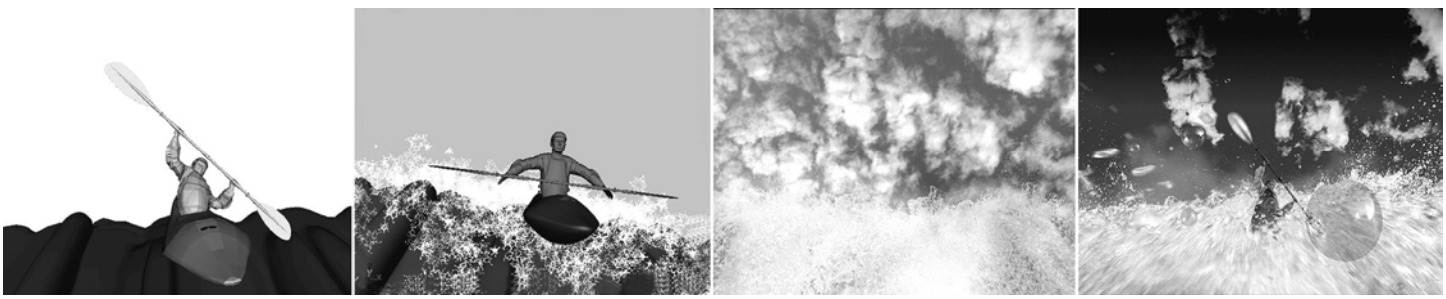
Pre-visualization (also known as pre-viz, or animatic) is a technique in which low-cost digital technology is used to create rough versions of the shots in a sequence for creative adjustment and approval, before the more expensive and time-consuming final versions are begun. The pre-visualizations allowed Greg, Steve, and Matthew to see an assortment of rough versions of the shots and give me immediate feedback before starting the tedious (and expensive) process of building the higher-res elements.

For the "Waterfall POV" shot, the talented digital artists at Pac Title had already created a 2D test piece to show Greg what I had in mind for the computer-generated waterfall. After reviewing high-speed, stock footage of waterfalls, Greg settled on the stylized look for the sequence so we could begin constructing the previz animation.

Concurrently, we were designing the CG kayaker that would careen down the waterfall and crash straight into the camera. This was one of the most challenging of all the CG elements produced for this sequence, so we created a number of variations. The digital kayaker was fashioned after the live-action kayaker in the wide-angle waterfall shot seen earlier in the sequence, and was rigged with virtual armatures to provide its body with a full range of motion. Having complete control over the digital kayaker's movements allowed Greg creative freedom to direct the action.

One of the more significant challenges in this shot was keeping the action within the overall style and pace of other shots in the slow-motion sequence, while still allowing the audience to sense the impact of the kayaker's crash. Greg wanted viewers to snap back in their seats at that moment, so we had to balance the kayaker's movements with the speed

*(see **SPLASH** on page 8)*



Still-frame images for "Kayaker Crash" shot include (1) Stage 1 animatic with kayaker and waterless waterfall; (2) Stage 2 animatic with rough water elements; (3) Test composite with shaded water and sky elements; (4) Final rendered composite including mist and bubble elements.

*(from **SPLASH** on page 7)*

at which he approaches the camera.

Once the action for each of the pre-viz waterfall shots was approved, we began the lengthy production phase, which included detailed modeling, rigging, animation, shading, and lighting of all the digital elements. Before filming out the final 4K files to 65mm negative film, I arranged for 3D screenings at Pac Title, which has three digital intermediate suites that can screen stereo dailies at 2K resolution. When Greg was completely satisfied with the 2K digital screenings, I had the final 4K files rendered and written to hard-drives in preparation for filmout to 15/70.

The digital crew at **DKP/70MM Inc.** did a superb job of filming out the entire sequence to negative. Until we finally screened the entire sequence in 15/70 3D at DKP, we had never seen any of the individual shots on the giant screen!

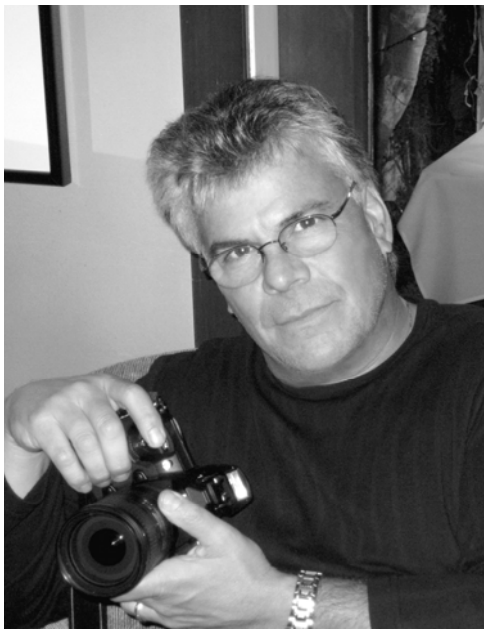
Greg MacGillivray: The end result, probably the most ambitious single computer graphic title sequence ever produced for the giant screen, is, I think, stunning — and conveys to the audience the joy and importance of water to all of us who live on land. Using the bouncy **Dave Matthews Band** song, *Lie in our Graves*, the sequence opens the story of traveling down the Colorado River in the midst of the most serious drought of the past one thousand years. I was able to give a fun, light introduction to a serious and dire problem.

Juxtaposing contrasting emotions is an important part in making films interesting and surprising. I'm happy that the audience feels as I do — that the entertainment and excitement conveyed with this sequence is well worth the price of admission.

The reviews for the film have been strong, the first thirty being as positive as any film that we've ever released, including ***Everest***. Several have called particular attention to the opening title sequence.

People are moved by the revelation that Lake Powell is now only half full, depleted of its valuable water through eight years of continual drought. The audience also responds to the message that when we try to mess with Mother Nature by building dams, highways, or housing subdivisions, there are always unexpected hidden consequences. We demonstrated in ***Hurricane on the Bayou*** that when well-meaning engineers tried to solve one problem by putting levees around the Mississippi River to channel it to the sea, they created another problem that was far graver than they ever expected. Similarly, *Grand Canyon Adventure* tells how well-meaning hydrologists built Glen Canyon Dam to supply cheap electricity and to store water for thirsty cities and farms in the southwest desert. Unfortunately, without all the knowledge now available to scientists, they, too, made honest mistakes, overestimating the average yearly flow of water by about 20%.

We all need better information about how nature works. One of the principal goals of our films has always been to try to convince young viewers that a life in science can be interesting and rewarding. Thankfully, we've been successful: over one hundred young people have become scientists and marine biologists as a result of seeing our films. This is vitally important because engineers who study the impacts of a future dam, or the channeling of a great river, need data and conclusions based on the work of such scientists in the field. We need more scientists for our natural world to survive.



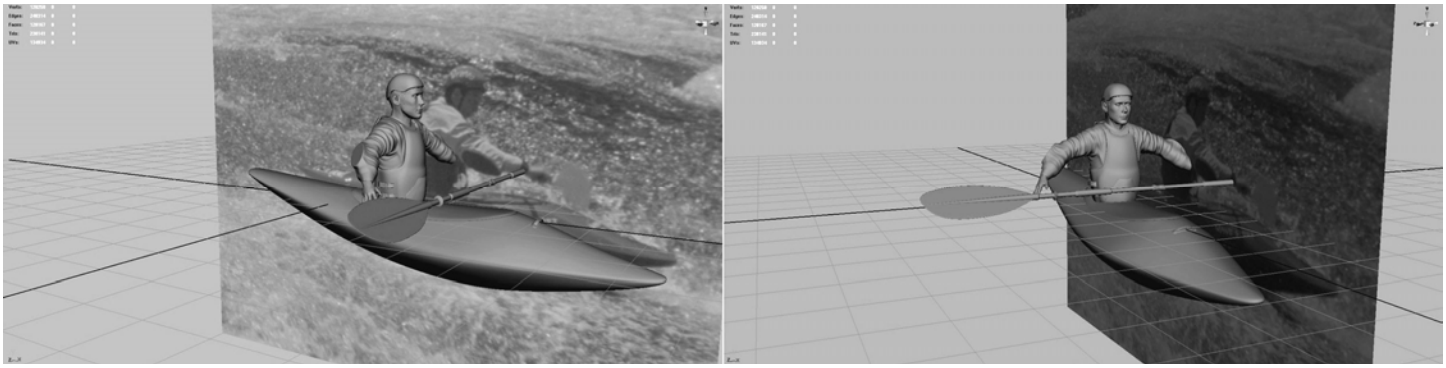
Visceral Image Productions (2)

Alan Markowitz

As **Meryl Streep** said in ***The Living Sea***, the first of my ten IMAX theater films about conserving the health of our ocean planet, "we can't protect what we don't understand."

Greg MacGillivray is founder and president of MacGillivray Freeman Films. In more than 40 years as a giant-screen filmmaker, he has made some of the medium's most popular films, including To Fly! *and* Everest. *His most recent film,* Grand Canyon Adventure, *opened in March.*

Alan Markowitz, producer and principal owner of Visceral Image Productions, has worked in visual effects for more than 29 years. He received a Visual Effects Society Award for his work on Disney's Roving Mars *in 2007. He can be reached at alanmarko-*



The digital kayaker was fashioned after the live-action kayaker. Using the 15/70 footage as a modeling template, the kayaker was rigged with a full range of motion.

Streather on Shooting 3D

*(from **STREATHER** on page 1)*

have *negative parallax*. (Put a finger out at arm's length, close one eye and then the other. Relative to a fixed point in the background, the finger is on the right for the left eye and on the left for the right eye. Projected 3D film that was shot parallel mimics this fact.) Thus all the 3D takes place in theater space, as the eyes converge so that the brain perceives objects as being in front of the screen. In LF 3D, the projectors are moved apart (left to the left) by 2.5 inches so that infinity is behind, not at, the *screen plane*.

When you shoot parallel and project without *re-converging in post*, objects at the edges of the screen will *break the frame*. This should result in a visual/brain conflict. But because giant-screen screens are so wide, filling the peripheral vision, and most films are shot with wide angle lenses, the effect of breaking the frame is pretty much negligible. With orthostereo you can also avoid the trap of gimmicky 3D.

Phil Streather

The screen is so big that large objects can come close to the camera. Things are not "coming at ya" from behind the screen, they are just getting closer, and therefore bigger, as in life.

The most successful (in terms of box office) giant-screen 3D films have used orthostereo, not least because they have used the IMAX Solido camera, which is basically a parallel camera. It does have a set of *converging lenses* for shots that require *convergence*. If, say, a close up is required, then the proximity of the subject to camera could result in excessive negative parallax, making it impossible to *fuse the images*. Converging lenses help here by moving the subject back along the *Z axis*.

The Solido is a twin-strip, 15/65 camera with fixed lenses at an *interaxial* of about 2.75 inches (7 centimeters). Imax's ***T-Rex***, ***Into the Deep***, ***Space Station 3D***, and ***Deep Sea 3D*** were all made with the Solido, and have combined box office grosses of $267 million. But other systems are also used for shooting giant-screen 3D movies: the Hines *mirror rig* we used to shoot *Bugs!* uses two Iwerks 8/65 cameras; Sean Phillips' Gemini twin-strip camera was used on **National Geographic**'s *Sea Monsters* (see *LF Examiner, November 2008*),

*(see **STREATHER** on page 10)*

Glossary of 3D Terms

Breaking the Frame: When an object has *negative parallax* and is bisected by the edge of the frame, that object is *breaking the frame* and the brain is presented with a visual conflict. How can something be both in front of the *screen plane*, as suggested by the *negative parallax*, yet at the same time behind the *screen plane*, as suggested by the fact that the subject is only partly visible? In real life the right eye sees more through the left hand side of a window than the left eye. In 3D displays, if a part of an object bisected by the edge of the frame is in front of the *screen window* (with *negative parallax*) then the right eye is seeing less than the left eye. This is because in *negative parallax* the left eye image is to the right of the right eye image and thus there is more of the left eye on image on screen. This is not how we see things in life and it results in confusion and loss of the 3D illusion.

Convergence (camera): The toeing in of one or both cameras in a *stereo pair* so that the optical axes of the cameras align somewhere on the *Z axis*: at the point of interest, or in front or behind it. The more you converge on a point of interest the further away on the *Z axis* that object moves.

Convergence (eye): The toeing in of eyes so that the optical axes of the eyes align on a given object. The brain perceives the object as a single image, rather than two separate images.

Convergence Point: The intersection of the two images. At this point there is *zero parallax* and the subject at the point of convergence appears to be at the *screen plane*.

Converging Lenses: A configuration in which one lens is offset with respect to the film plane.

Depth Budget: The combined values of the *positive parallax* and *negative parallax*. Often given as a percentage of screen width.

Divergence: If *positive parallax* exceeds the *eye interocular* then viewers will rotate their eyes outwardly to *fuse the images* into a single entity. The images appear behind the *screen plane*.

Floating Window: A device to deal with objects that *break the frame*. Applied in post, a *floating window* places a thin, partially transparent mask on the left of the left eye image or the right of the right eye image to disguise the conflict on whichever side the object is breaking frame. This makes the images easier to watch.

Fusing The Images: The process of *converging the eyes* on the left and right eye images displayed on the screen so that the brain successfully interprets the two images as a 3D scene.

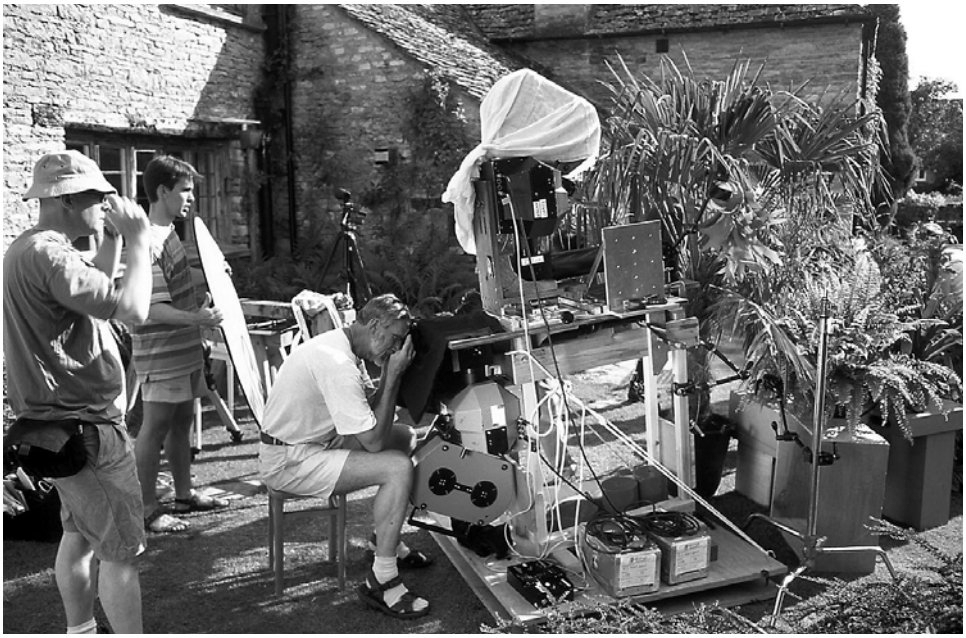
Ghosting: The on-screen effect of an image bleeding from one eye to the other. This often occurs when shooting

*(see **GLOSSARY** on page 10)*

*(from **STREATHER** on page 9)*

and **Bill Reeve**'s ***s**ide-by-side* 35mm system filmed portions of **Giant Screen Films**' ***Dinosaurs Alive*** (*see LF Examiner, December 2006*). On the digital side, **Sony** 950 cameras were used for Cameron's ***Ghosts of the Abyss*** and ***Aliens of the Deep***, as well as for *U2 3D* and ***Wild Ocean***).

For *Bugs!* we used the Hines mirror rig for half the movie, but the other half needed to be macro in 3D. At the time, only one person could help: **Peter Parks** of **Image Quest 3D** had a micro zoom bench, built out of a stereo microscope, that had won him his first Technical Academy Award. With *stereographer* and director of photography Sean Phillips, he designed a mirror snorkel system, with which we could achieve an interaxial of around 0.3 inches (8mm) get to within 4 inches (10 cm) of the subject and have a relatively great depth of field (certainly in comparison to macro lenses).



Peter Parks (seated) developed a snorkel rig and other special optics for Bugs!

This system won Peter the Gordon Sawyer Award and an Oscar statuette. We also made use of the *hypostereo* effect afforded by the rig to make the bugs seem like giants!

Movies shot for screen sizes considerably smaller than LF tend to use the *stereo window* technique. Camera convergence, converging lenses, or re-converging in post are used to create a stereo window. When watching a film created with this technique, the viewer has the feeling of looking through a window into another world. The left and right eye images coincide at the screen plane, where there is *zero parallax* and images have no depth; they are effectively 2D. Objects coming out of the screen have negative parallax and the depth behind the screen has *positive parallax*.

The key decision for the filmmaker is where the 3D is placed in relation to that

*(from **GLOSSARY** on page 9)*

in high-contrast situations or shooting objects of a dark or light colour in front of backgrounds of the opposite colour.

Hypostereo: Using *camera interaxials* smaller than the average *human interocular* of 2.5 inches (6.25 cm) to make objects appear larger than they are in reality.

Image Size Differences: If the cameras' prime lenses are not exactly matched or the zoom lenses do not give the same image size for a given focal length, the image size differences will have to be normalised in post.

Interaxial: See *Interocular (camera)*.

Interocular (camera): The distance between the centers of the two lenses used in any 3D filming set up (also referred to as *interaxial*).

Interocular (human): The distance between the centers of the eyes; approximately 2 inches (5 cm) in children and 2.5 inches (6.25 cm) in adults.

Mirror or Beam-splitter Rig: Two cameras, one looking forward through a 45-degree half-silvered mirror and the other looking up or down to see the reflected light from the same mirror. Required if *interaxials* smaller than are possible with *side-by-side rigs* are needed. *Mirror rigs* can change the *interaxial* by moving one of the cameras on a motorised platform, and can go down to zero *interaxial*. Normally one f-stop of light is lost, since each camera gets about half of the light striking the mirror.

Negative Parallax: The left-eye image is to the right of the right-eye image on-screen. While the eyes focus on the *screen plane*, the eyeballs have to *converge* in front of it to *fuse the images* into a single entity. The resulting images appear as if they are in front of the *screen plane* in the theater space.

Orthostereo: The default method for films shot in the giant-screen 3D format. (It is, however, a choice, not obligatory). *Orthostereo* re-creates, in both depth and scale, the scene that

The IMAX Solido camera (seen here with Deep Sea 3D *camera assistant Stuart MacFaarlane) weighs 225 pounds (102 kilograms).*

Imax Corporation

window. The tendency is for most of the 3D to take place behind the window, in this other world, and for objects to occasionally pop out. Because of the smaller screen sizes, objects that do come out are proportionally smaller than on giant screens, thus the whole spear-chucking culture! The interesting thing here is that stereo window filmmakers are beginning to realize that the rule against breaking the frame really only matters for the left and right sides of the screen. At the bottom of the frame no part of the image itself is missing for one eye only. A mid-shot of a person can have that person bulging out into the theater space, even if the bottom of frame cuts them off at the waist. This would be achieved by camera convergence just behind the head.

Photo by James Hyder

Filming Bugs! *in Borneo in 2002. L to r: Insect wrangler Beau Honey, DP Sean Phillips (at the Hines/Iwerks 8/70 rig), 1st A.C. Scott Hoffman, director Mike Slee, producer Alexandra Ferguson, the author.*

Fusing the image on screen using *divergence* is harder for us to do than using *eye convergence*, because our eyes don't diverge in real life, whereas they do converge. Film makers using the stereo window therefore have to be very careful, as too much sustained divergence, to get a larger depth effect, can lead to eye strain and put the viewer perilously close to *wall eye*. This is more likely to happen if excessive convergence is used, as can be the case if camera focus and convergence are slaved to the subject. As the subject gets closer to the camera, the amount of convergence increases and thus the divergence of the resulting images increases correspondingly. The rule of thumb for a screen 50 feet (15 meters) wide is 1–2% of screen width is acceptable positive parallax. This positive parallax percentage is often combined with the negative parallax percentage to give an overall *depth budget*. As a rule of thumb, a depth budget of approximately 8

*(see **STREATHER** on page 12)*

was in front of the camera. It is achieved by shooting with the cameras as parallel, at a 2.5-inch *interaxial*, using wide angle lenses that match as closely as possible the audience's field of view.

Positive Parallax: The left-eye image is to the left of the right-eye image on-screen. While the eyes focus on the *screen plane*, the eyeballs either converge, are parallel, or diverge behind the *screen plane*, depending on the amount of *positive parallax* and the viewer's distance from the screen. The resulting images appear as if they are behind the *screen plane*.

Re-Converging In Post: The shifting of the *screen parallax*. Moving the left eye to the left decreases the *negative parallax* so objects don't come so far off the screen. In *positive parallax* there is a corresponding movement of the right eye to the right and so care must be taken not to induce the problem of *wall-eye*. As well as re-positioning objects on the *Z axis*, *re-converging in post* is also a tool for smoothing edits. The *parallax* of a shot is ramped before the cut and the *parallax* of the next shot is pushed or pulled to the same position on the *Z axis*. The eyes temporarily converge at the same point across the cut, reducing eye strain and fatigue, and the *parallax* is ramped to whatever the next shot requires.

Buena Vista Pictures

James Cameron used a rig with two Sony digital HD cameras to shoot Ghosts of the Abyss.

Screen Plane or Window: Where objects appear as if they are on the physical surface of the display screen, as in 2D. There is *zero parallax* at the *screen plane* as the left- and right-eye images are exactly overlaid.

Shooting Converged: Shooting with the axes of the camera lenses angled to meet at a point in front of the camera. There are two ways to shoot converged: with *camera convergence* the entire bodies of the cameras are angled; with *converging lenses*, such as can be found on the IMAX Solido camera and the Gemini camera, only the lenses are angled.

Shooting Parallel: Acquiring stereo images without *camera convergence*. The axes of the cameras remain parallel to each other, at whatever *interaxial* is chosen.

Side-by-Side Rig: Two cameras placed side by side so that the centers of their

*(see **GLOSSARY** on page 12)*

*(from **STREATHER** on page 11)*

–10% is appropriate for a 50-foot screen.

The equipment for shooting stereo-window 3D is now almost exclusively digital. Recent live-action digital 3D projects (*Hannah Montana*, *Journey to the Center of the Earth 3D*) have used Sony 950s from **Pace Technologies**, 3ality Digital (*U2 3D*), or **NHK Technical Services** in Japan (*Scar*).

When orthostereo is used in an LF 3D film, virtually everything takes place in theater space. This works well because giant-screen theaters are designed so that the screen fills the audience's field of view, eliminating the perception of a frame around the screen. The picture at the top of page 13, "Caterpillar on a leaf: Orthostereo," is an anaglyph image taken from *Bugs!*, retaining the giant-screen parallax. On smaller screens, where the edge of frame is within the area of prime vision, this level of negative parallax would be a problem. Look at the twig on the right of the ortho image. It is breaking the frame. (Forget the *ghosting*, that is a function of anaglyph and not high contrast!)

"Caterpillar on a leaf: Re-converged" (lower picture on page 13) is the same image but re-converged in post. Even if you haven't got a pair of anaglyph glasses to hand, the point is still made. The left eye is encoded red in anaglyph and in "Caterpillar ortho" you can see that all of the red (left) eye is to the right of the blue (right) eye; we have negative parallax for an orthostereo film. "Caterpillar re-con" has the left (red) eye shifted over to the left. The caterpillar is bulging out of the screen (the *convergence point* being most of the way through the caterpillar's body) and care has been taken that the background positive parallax does not exceed the 1–2% rule of thumb. There is still a little negative parallax at the twig, so a *floating window* could be applied here to cope with that.

(A good tutorial on how to create a simple anaglyph image, by **DreamWorks**' 3D guru, **Phil McNally** — stereographer on *Meet the Robinsons* — can be found at www.captain3d. com/stereo/html/tutorial.html.)

In converting *Bugs!* from LF 3D to digital 3D, this re-positioning is the bulk of the work to be done. If dealing with raw 3D rushes, on the other hand, the first step is to "normalise" the material: sorting out *vertical misalignment* and *image size differences*. Next step is to "balance" the images into neutral 3D by placing the convergence point half way along the Z axis, as long as the positive parallax does not exceed 1–2%. This way, watching hours of rushes is not an eye-straining experience.

The final stage of "re-balancing" is where the real magic happens. Since *Bugs!* is a completed 3D film, great care was taken in our edit to make sure the viewer's eye convergence was not swinging wildly in from shot to shot. So, hopefully not too much to sort out there; but we can make it even better in the computer.

With films being edited from scratch, this re-balancing across the cut is vital. The joy of a digital intermediate is that more attention can be focused on the cut. It is now possible to ramp the parallax of a shot one or two seconds before the cut and then pull the parallax from the next shot to the same position on the Z axis; handing over the same parallax from the end of one shot to the beginning of the next. The cut is executed (with the eyes temporarily converging at the same point across the cut) and the parallax is then ramped back out to whatever the next

*(from **GLOSSARY** on page 11)*

lenses are about 2.5 inches (6.25 cm) apart, the average adult human *interocular*.

Stereo Window: The boundary that surrounds the 3D image. It also describes the style of 3D filmmaking used for screens significantly smaller than standard giant screens.

Stereographer: Person with mathematical or intuitive knowledge of the 3D process, especially the interactive relationship between *convergence* and *interaxial*. May also be the director of photography. *Stereographers* often use a spreadsheet to determine where an object will appear on the *Z axis*, given the focal length of lens, distance of the object from the camera, amount of *camera convergence*, amount of *camera interaxial* and the theater geometry.

Vertical Misalignment: Elements in one eye image are higher than the other when the two are overlaid.

Wall eye: Forcing the eyes to *diverge* instead of *converge*, with excessive *positive parallax*. Divergence greater than about one degree per eye (depending on the viewer's distance from the screen) is an unnatural and unpleasant experience for most people.

Z Axis: The Y axis is up and down, the X axis is left and right, and the Z axis is forward and back.

Zero Parallax: The left- and right-eye images are exactly overlaid on screen.

Other common 3D terms

Accommodation: The focusing of the eyes on any given subject. When watching a film the eyes always focus on the screen plane.

Binocular Disparity: The difference between the view from the left and right eyes.

Binocular Vision: A vision system that uses a pair of forward looking eyes. Humans have this, enabling them to judge distance.

Cardboard Cut-Out Effect: Condition in which objects look like flat planes with stereo space between them. The *cardboard cut-out effect* is a result of using long lenses at the normal *interaxial*. The use of wider *interaxials* can eliminate the effect by giving objects more roundness; but this has to be executed with care, as one can end up with too much *parallax* if objects get too close to the camera.

Dislocation of Accommodation and Convergence: In the real world we *converge* our eyes at the point at which we focus or accommodate. In a 3D film we always focus on the *screen plane*, but *converge* either in front of the *screen plane* for *negative parallax* out-of-the-screen effects or at the *screen plane* for the *convergence point*. The eyes either *converge*, are parallel or *diverge* behind the *screen plane* for *positive parallax* depth effects.

Dynamic (Camera) Convergence: *Camera*

shot requires. This way the eyes are always in a dynamic state of convergence, as in life, rather than being asked to jump from one position to another. This is an important ingredient in making the viewing of a 90-minute movie a comfortable experience. It may not be going too far to say such control in post could be one of the key secrets to the success and longevity of the next wave of 3D movies.

Orthostereo (or any parallel shooting) can be reconfigured for stereo window with relative ease by moving the left eye to the left; and you certainly wouldn't want to see an orthostereo shot film on a smaller screen without doing this reconvergence in post, because of the breaking-the-frame issue. The other way round is a different matter. A stereo window film can be seen as it is on a giant screen, it just won't be as immersive. Things in front of the screen will be knocked back towards the screen through the convergence, and since much of the 3D takes place behind the window anyway, those objects will seem very far away in comparison to orthostereo giant-screen films. The negative parallax can be increased to an extent, keeping the same depth budget, but having more in front of the screen than behind the screen.

Caterpillar on a leaf: Orthostereo

It follows that there is a choice when shooting 3D. Do you shoot parallel with wide-angle lenses, so an LF version can be in orthostereo and a stereo window version can be re-converged? Or do you *shoot converged* and live with the reduced immersion for the giant-screen version (if there is one). Of course, there is no one simple answer. Some stereographers say shoot everything parallel and re-converge in post, some say shoot everything converged, even if it is for giant-screen. I like the one in the middle who says shoot for what the primary market of the film is.

Either way, the digits are here to stay and there is no doubt that digital acquisition and digital post are going to make 3D filmmaking an awful lot easier than it was on *Bugs!* I'm looking forward to that!

Phil Streather is a 3D film producer and consultant. His 3D movie, Bugs!, *won the Best Large Format Film Panda Award at Wildscreen 2004. He says "Many heartfelt thanks to all the stereographers who have been patient with my questions and generous with their answers over the years. You know who you are!"*

He can be reached at phil@plf.cc

© 2008 by Phil Streather.

convergence taking place during a shot. This requires a *side-by-side* or *beam splitter rig* with the appropriate motorisation.

Gigantism: The on-screen effect of using *hypostereo*. Objects appear larger than they do in life. Theoretically, this is a linear effect: shooting with a *interaxial* of 1.25 inches will make an object look about twice its normal size.

Hyperstereo: Using *camera interaxials* larger than the average *human interocular* of 2.5 inches (6.25 cm) to make objects appear smaller than they are in reality.

Keystoning: *Vertical misalignment* at the edges of one or both eyes as a result of excessive *camera convergence*. A square grid shot at an angle becomes a grid of trapezoids or *keystones*. When two such images are overlaid, *vertical misalignment* occurs everywhere except in the middle of the frame. With the limited amount of *camera convergence* used in most instances, *keystoning* is usually not bad enough to result in uncomfortable viewing.

Caterpillar on a leaf: Re-converged

Miniaturisation: The on-screen effect of using *hyperstereo*. Objects appear smaller than they do in life. Theoretically a linear effect: shooting with a *interaxial* of 5 inches will make an object look about half its normal size.

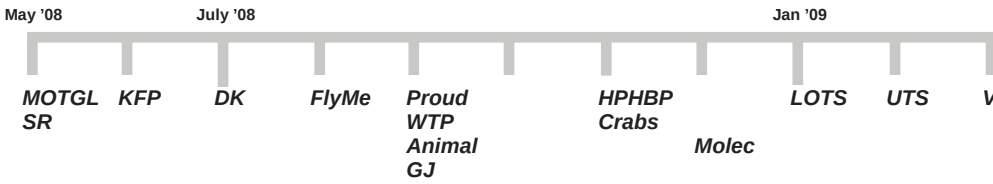
Screen Parallax: The on-screen horizontal distance between corresponding image points.

Sorting It Out In Post: The producer's fall back position, maybe!

Stereo Pair Of Cameras: Two aligned cameras, in either a *side-by-side rig* or a *mirror/beam-splitter rig*.

Stereopsis: The ability to perceive in a third dimension, to have a depth sense. A result of *binocular disparity*.

Unfusable Images: Images with excessive *positive* or *negative parallax* such that the eyes are unable to either *converge* or *diverge* on them and *fuse the image*.



* New listing.
Underlined titles are 3D
Updated information is printed in **bold.**
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Kung Fu Panda: The IMAX Experience
DreamWorks Animation SKG; distributor: Paramount Pictures; directors: John Stevenson, Mark Osborne; producer: Melissa Cobb; DP: Yong Duk Jhun; script/co-producers: Jonathan Aibel, Glenn Berger; score: Hans Zimmer. Cast: Voices of Jack Black, Dustin Hoffman, Angelina Jolie, Jackie Chan, Lucy Liu, Ian McShane. 90 min. Release: June 6.
- The film will be converted to 15/70 with the IMAX DMR process.

The Dark Knight: The IMAX Experience
Legendary Pictures; distributor: Warner Bros.; director: Christopher Nolan; DP: Wally Pfister; script: Jonathan Nolan; score: James Newton Howard, Hans Zimmer; producers: Christopher Nolan, Charles Roven, Emma Thomas; executive producers: Kevin De La Noy, Benjamin Melniker, Michael Uslan. Cast: Christian Bale, Michael Caine, Morgan Freeman, Heath Ledger. 120 min. Release: July 18.
- Several scenes were shot in 15/70.
- The rest of the film will be converted to 15/70 with the IMAX DMR process.

Fly Me to the Moon
nWave Pictures; distributors: K2 Communications (US institutional), Summit Entertainment (US digital), nWave Distribution (US 8/70), worldwide: tba; director: Ben Stassen; script: Domonic Paris; producers: Caroline Van Iseghem, Mimi Maynard, Gina Gallo, Charlotte Huggins; executive producers: Eric Dillens, Domonic Paris. 85 minutes. Cast: Christopher Lloyd, Kelly Ripa, Nicollette Sheridan, Tim Curry, Ed Begley, Jr., Adrienne Barbeau, Trevor Gagnon, Philip Daniel Bolden, David Gore, Buzz Aldrin. 3D. Release: Jan. 30 (Belgium), March 9 (Mexico), Aug. 22 (US).
- The film is complete.

Proud American
Light Source, LLC; distributor: Light Source; director: Fred Ashman; DP: Mark Eberle; script: Fred Ashman, Rolland Smith; score: Stan Beard; producer: Fred Ashman. ***100 min. Release: Sept. 12.***
- **Editing is complete, and scanning for final digital assembly has begun.**
- **May: Soundtracks are being recorded.**
- Trailers and posters will appear in Cinemark theaters in May.
- **The same version, 100 minutes long, will open simultaneously in 35mm, digital, and LF theaters.**

We The People
Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Narrator: Kenny Rogers. Release: Sept. 17.
- April: Green screen filming, and recording narrator Kenny Rogers.
- May: Final location shooting in Virginia and other locations.

Animalopolis
Graphic Films Corporation; distributor: K2 Communications; director: Tim Huntley; script: Tim Huntley, Paul Novros; score: Paul Novros, Tim Huntley; producers: Paul Novros, Tim Huntley; executive producer: Ammiel Najar. 3D. Release: September.
- The film is being converted to 3D for release in September.
- Editing is under way.

The Greatest Journey
Cosmic Pictures/SK Films; distributor: SK Films; director: Bruce Neibaur; producers: Dominic Cunningham-Reid, Taran Davies, Jonathan Barker; executive producer: Jake Eberts. Release: September.
- March-April: Filmed in Morocco and Egypt.
- Filming wraps in Morocco in May.

Harry Potter and the Half-Blood Prince: The IMAX Experience
Warner Bros.; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; script: Steve Kloves; score: Nicholas Hooper. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Release: Nov. 21.
- Film will be converted to 15/70 with the IMAX DMR process.

Red Crabs of Australia's Christmas Island
Mark Simpfendorfer Productions; distributor: Mark Simpfendorfer Productions; director: Mark Simpfendorfer; producers: Adrianne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfendorfer; executive producer: Mark Simpfendorfer. 3D. Release: November 2008.
- Computer animation is under way.
- Editing has begun and will be completed by the end of June.

Molecularium
Rensselaer Polytechnic Institute, Nanotoon Entertainment; distributor: SK Films; director: V. Owen Bush; producer: Kurt Przybilla; script: V. Owen Bush, Kurt Przybilla; executive producer: Richard Siegel. ***Release date: late 2008.***
- Scientific simulations are complete, animation is in progress.

Legends of the Sky 3D
Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: Early 2009.
- March: Filmed Harrier jump jet in Yuma, AZ, Super Constellation in Kansas City, MO, and the Boeing production line in Everett, WA.
- Will film first flight of Boeing 787 Dreamliner in October.

Under the Sea 3D (formerly *Deep Sea-quel*)
Imax Corporation; distributor: Imax; director, DP: Howard Hall; producer: Toni Myers; producer for Howard Hall Productions: Michele Hall; executive producer: Graeme Ferguson. 3D. Release: February 2009.
- January: Principal photography began in Papua New Guinea.
- March-April: Another month of filming in PNG.
- **May-June: Filming in South Australia**
- **August: Filming on the Great Barrier Reef**
- **October: Filming in Indonesia and completion of principal photography**

Van Gogh: Bigger Than Painting (wt)
Camera Lucida, Les Productions De La Géode; distributor: Les Productions De La Géode; directors: Peter Knapp, François Bertrand; producers: François Bertrand, Saskia Bakhuys-Vernet; DPs: Vincent Mathias, Laurent Chalet; script: Peter Knapp, François Bertrand; executive producer: François Bertrand. Release: March 2009.
- Have filmed at the Van Gogh Museum in Amsterdam, Musée d'Orsay in Paris, at Arles and Auvers-sur-Oise in France, and in the Netherlands.

Arabia (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Brad Ohlund (topside), Howard Hall (underwater); script: Jack Stephens. 3D. Release: July 2009.
- April-May: Filming in Saudi Arabia.

Around the World in 50 Years (wt)
nWave Pictures; distributor: tbd; director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; score: tbd; executive producer: Eric Dillens. 3D. 90 min. Cast: Jerry Lewis, Melanie Griffith, Tim Curry, Ed Begley, Jr. Release date: Fall 2009
- Production/animation started last August in Brussels. Currently finalizing the voice recordings.
- The film is scheduled to be completed in late summer 2009.

Sea Rex
N3D Land Production; distributor: Giant Screen Films; directors: Ronan Chapalain, Pascal Vuong;

producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. ***Release: October 2009.***
- **Animation will resume in June.**
- A short version will be released in the fall.

The Magic Tale (wt)
Orbita Max; distributor: tba; director, producer, writer: Jordi Llompart; DP: Tomás Pladevall; stereographer: William Reeve; Release: Late 2009.
- March-April: Filmed in Namibia.
- May: Filming in South Africa.
- July: Additional photography in Spain.

Blue Beard (wt)
United Multimedia Projects Studio; director: Sergey Olifrinenko; producers: Sergey Karpov, Rauf Anamalibekov; script: Sergey Sokolyuk; DPs: Valentin Sveshnikov, Sergey Rozhkov; 3D supervisor: Alexander Melkumov; score: Alexander Kopeikin. 3D. 90 min. Release: December 2009.
- **Production began last year and is 30% complete.**
- A short clip was shown at the GSCA Film Expo in London in March.

Rocky Mountain Express
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia. Release: December 2009.
- Principal photography resumes in Calgary and the Canadian Rockies in July and August.

Return to Everest (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-director: Michael Brown; producers: Greg MacGillivray, Shaun MacGillivray; script: tba; editor: Stephen Judson; DP: Brad Ohlund; mountain DP: Michael Brown; executive producer: Harrison Smith. 3D. Release: March 2010.
- Two-thirds of photography is complete.

To the Arctic (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. 3D. Release: June 2010.
- Filming begins in Arctic Bay, Baffin Island, at the end of May.

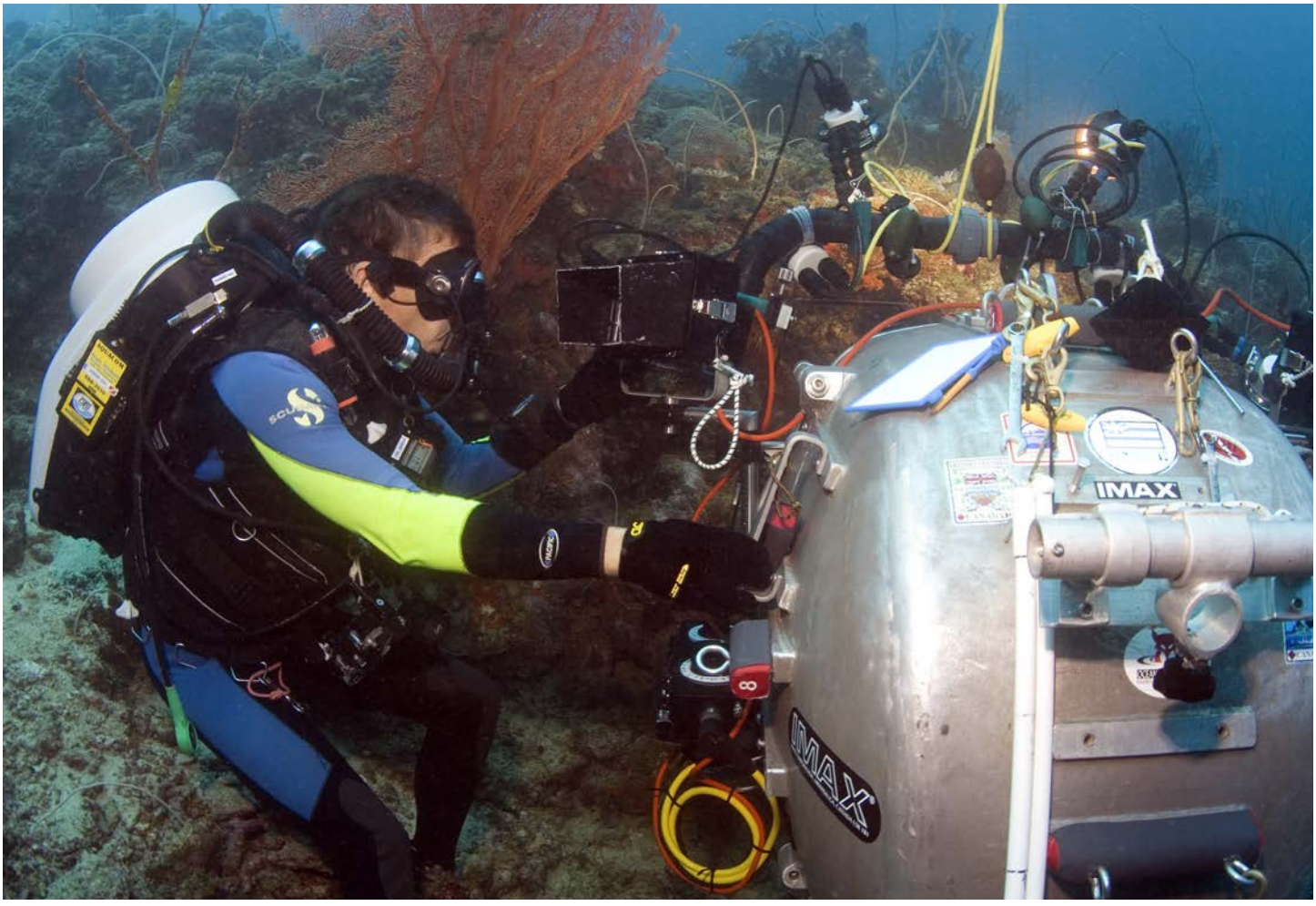


Photo © 2008 by Michele Hall.

Howard Hall filming coral formations in Papua New Guinea with the IMAX Solido 3D camera for Under The Sea 3D.

Premiering This Month

Mysteries of the Great Lakes

"It takes a drop of water nearly 400 years to travel from the headwaters of Lake Superior to the edge of Lake Ontario. Along the way, the water passes by towering cliffs dotted with early Native American pictographs, by caribou and moose grazing on the shores, over giant prehistoric sturgeon lurking among thousands of shipwrecks, and past nearly 40 million people who live along the more than 10,000 miles of coastline. It is a dramatic journey through some of the most spectacular scenery in the world. Now, you can witness the ***Mysteries of the Great Lakes*** on the giant screen!

"*Mysteries of the Great Lakes* is a timely film. All across the Great Lakes basin there is a renewed interest in the health of the lakes, and an increased awareness about the importance of this freshwater resource to the social and economic vitality of North America. Dubbed "inland seas" by early European explorers, the Great Lakes have some of the most spectacular wilderness scenery on Earth, and a fifth of all of the planet's freshwater.

"*Mysteries of the Great Lakes* is as much a celebration of Earth's greatest freshwater ecosystem as it is a rallying cry for protection. The story will take audiences on an inspiring voyage through these amazing inland seas. In the film, a few stops along the way highlight the stories of three key species — one each from water, air and land. The film also turns the camera on us, as humans — by touching on the human interface with the Lakes including the role of shipping to commerce, the use of the Great Lakes' water by the millions of people who rely on it for life, and the general sense of well-being that people receive from simply being near these massive bodies of water.

A production of **Science North**, directed by **David Lickley**, photographed by **Reed Smoot**, written by **Stephen Low**, produced by **James Lahti**. Executive producer was **James Marchbank**. The film is distributed by Science North, and opened on May 5.

Mysteries of the Great Lakes *from Science North.*

Speed Racer: The IMAX Experience

"From the **Wachowski brothers** and producer **Joel Silver**, creators of the groundbreaking ***Matrix*** trilogy, comes the high-octane family adventure ***Speed Racer***.

"Hurtling down the track, careening around, over and through the competition, Speed Racer **(Emile Hirsch)** is a natural behind the wheel. Born to race cars, Speed is aggressive, instinctive, and, most of all, fearless. His only real competition is the memory of the brother he idolized—the legendary Rex Racer, whose death in a race has left behind a legacy that Speed is driven to fulfill.

"Speed is loyal to the family racing business, led by his father, Pops Racer **(John Goodman)**, the designer of Speed's thundering Mach 5. When Speed turns down a lucrative and tempting offer from Royalton Industries, he not only infuriates the company's maniacal owner **(Roger Allam)** but uncovers a terrible secret—some of the biggest races are being fixed by a handful of ruthless tycoons who manipulate the top drivers to boost profits. If Speed won't drive for Royalton, Royalton will see to it that Speed never crosses another finish line.

"The only way for Speed to save his family's business and the sport he loves is to beat Royalton at his own game. With the support of his family and his loyal girlfriend, Trixie **(Christina Ricci)**, Speed teams with his one-time rival — the mysterious Racer X **(Matthew Fox)** — to win the race that had taken his brother's life: the death-defying, cross-country rally known as The Crucible.

"Yet the ultimate test of Speed Racer's true racing grit will be at the pinnacle event of the World Racing League: the Grand Prix. But standing between Speed and the checkered flag are the world's best—and most cutthroat—competitors, fueled by a million-dollar bounty from Royalton to the driver who takes Speed out once and for all."

Directed, written, and produced by **Andy Wachowski** and **Larry Wachowski**, with producers **Grant Hill** and **Joel Silver**, and executive producers **Bruce Berman**, **Michael Lambert**, and **David Lane Seltzer**. Cinematography by **David Tattersall**, score by **Michael Giacchino**. Produced and distributed by **Warner Bros. Pictures**, the film has been converted with **Imax Corporation**'s DMR process, and will open in more than 80 IMAX theaters simultaneously with its conventional opening on May 9.

Photo © Gary and Joanie McGuffin.

*(from **SHORTS** on page 28)*

The 3D titles start with *Bolt* (Disney) in November 2008, *Up* (Pixar) in summer 2009, and *The Princess and the Frog* (Disney) Christmas 2009. In 2010, *Toy Story 3* (Pixar) will follow the re-releases of its predecessors.

Disney is one of the few major studios that hasn't converted any of its films to LF with **Imax Corporation**'s DMR process, and hasn't said whether these films will be available in giant-screen versions.

Since ***Fantasia/2000*** in 2000, Disney has released ten films to LF theaters, including six original productions and four re-purposed animated titles, all without any direct cooperation from Imax. After the smash success of *Fantasia/2000*, each of the following animated titles — *Beauty and the Beast, Treasure Planet,* and *The Lion King* — grossed about half the total of the one before it, leading Disney to cancel at least four other planned productions. A few of the original live-action films, including **James Cameron**'s ***Ghosts of the Abyss***, did respectable business, but most did not. The studio's last giant-screen film was 2006's ***Roving Mars***.

Imax Co-CEO **Richard Gelfond** recently told *USA Today* that Imax had been talking with Pixar about a DMR deal before Disney acquired it, adding that "we're hopeful that as Pixar's influence increases at Disney, they'll see the value of IMAX."

Aviation Film Fest in Dayton, OH

The **National Aviation Hall of Fame** in Dayton, OH, held an aviation film festival, April 24–26, which included 15/70 films at the **U.S. Air Force Museum**'s IMAX theater.

L to r: Producer Pietro Serapiglia, USAF Museum IMAX Theater manager Mary Bruggeman, aerial cinematographer Clay Lacy, actor Cliff Robertson.

Pietro Seriapiglia, producer of ***Fighter Pilot***, showed that film and a clip from his next film, ***Legends of the Sky 3D***, both directed by **Stephen Low** and distributed by **K2 Communications**. He tells LFX, "I had a great time and had the opportunity to meet icons from the world of aviation, including Academy Award-winning actor **Cliff Robertson**. I spent two days with Cliff; wow, what a gentleman!"

Robertson, who is a pilot, introduced the screening of his 1964 film, *633 Squadron*.

Not all kids like 3D

A blogger known as "calicobebop" recounted her experience taking her three-year-old to see ***Dolphins & Whales 3D*** at the **Virginia Aquarium** in Virginia Beach:

"This was the first time Muffin and I had gone to the movies. I never attempted it before because she has the attention span of a gnat. However, I felt that combination of wildlife and 3D would keep her in her seat. Wrong!

"The [opening] credits rolled and Muffin shrieked at the top of lungs! Quickly, I snatched the glasses off her face and held her close.

"'The words hurt my feelings!' she cried.

"'Poor darling, don't worry — look there's some whales!'

"'Noooooooooooooooooooooooooooo,' (in a not very quiet voice).

"Not being a fan of child torture, I scooped her up and we exited promptly. I'm sure the rest of the viewers exhaled a huge sigh of relief.

"On the way to car, while buckling her into her seat, and on the drive home she explained in a running rant how the words flying out of the screen hurt her feelings. The feelings in her eyes. Words shouldn't do that. Her feelings were really hurt. And she was a little scared too. But it was the words that did it. Words shouldn't fly out at people like that.

"Lessons learned: No IMAX for young children. No 3D for sensitive little girls."

Full post here: http://calicobebop.blogspot.com/2008/04/muffin-imax-disaster.html.

Worldwide LF Theater Inventory

As of May 1, 2008

By Manufacturer

Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		**11**
GOTO		21		1			**22**
IMAX	3	51	42	7	188	3	**294**
IWRK		19	6		17	1	**43**
KINO		1	3		3		**7**
MEGA	1	3	6	1	15		**26**
Other		7	9		3		**19**
Total	**4**	**105**	**67**	**9**	**233**	**4**	**422**

By Format and Operator Type

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

		C	CM	CT	I	Total
Africa	8/70				1	**1**
	15/70		2		1	**3**
	Total		**2**		**2**	**4**
Asia/Pac	8/70	5		5	20	**30**
	10/70			2	19	**21**
	15/70	11	15	2	26	**54**
	Total	**16**	**15**	**9**	**65**	**105**
Europe	8/70	3	6	5	10	**24**
	15/70	7	19	5	12	**43**
	Total	**10**	**25**	**10**	**22**	**67**
Middle East	8/70		1			**1**
	10/70				1	**1**
	15/70		5		2	**7**
	Total		**6**		**3**	**9**
North America	8/70	6	6	1	25	**38**
	15/70	27	77	3	88	**195**
	Total	**33**	**83**	**4**	**113**	**233**
South America	8/70				1	**1**
	15/70		2		1	**3**
	Total		**2**		**2**	**4**
World	8/70	14	13	11	57	**95**
	10/70			2	20	**22**
	15/70	45	120	10	130	**305**
	Total	**59**	**133**	**23**	**207**	**422**

By 2D / 3D

	2D	3D	Total
Africa	3	1	**4**
Asia/Pac	74	31	**105**
Europe	33	34	**67**
ME	2	7	**9**
NA	106	124	**233**
SA	2	2	**4**
Total	**220**	**202**	**422**

Bookings: May 2008 by Film

774 bookings of 104 films in 303 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
3DSun	**Washington NASM**	**3/6/08**	**8/31/08**
AEK	Beijing CFM	12/31/07	12/30/08
	Hague	2/11/08	8/31/08
	Montreal SC	**1/11/08**	**6/22/08**
Africa	Baltimore	7/1/07	6/30/08
	Chandigarh	10/1/07	9/30/08
AfricAdv	Apple Valley Imx	3/13/08	4/30/09
	Berlin CS	5/1/08	4/30/09
	Fort Lauderdale	**1/18/08**	**12/31/08**
	Melbourne MV	2/14/08	2/13/09
	Moscow	10/11/07	10/10/08
	Paris Geo	11/1/07	6/30/08
	Quebec	**5/16/08**	**5/15/09**
	Sydney WBS	**2/20/08**	**2/13/09**
AIA3D	Eilat Epic	3/1/07	3/1/09
AIWC	San Diego RHF	2/07	9/30/08
Alamo	San Antonio 2D		
Alaska	Baltimore	7/1/07	6/30/08
ALBT	Little Rock AEC	1/31/08	5/31/08
	Madrid	3/5/08	3/5/09
	Vancouver TWS	**4/9/08**	**6/30/08**
AlienAdv	Amneville	5/1/08	4/30/09
	Berlin CS	4/08	7/08
	Eilat Epic	4/08	7/08
	Sofia CC	7/1/07	9/08
Alps	Atlanta FMNH	8/15/07	8/3/08
	Barcelona	9/15/07	9/14/08
	Birmingham AL	6/6/07	5/25/08
	Cincinnati MC	5/23/07	5/11/08
	Davenport	1/23/08	5/15/08
	Denver MNS	1/23/08	5/08
	Edmonton TWS	10/5/07	10/3/08
	Gatineau	6/29/07	6/30/08
	Hague	6/15/07	6/14/08
	Hutchinson	7/11/07	6/28/08
	Orlando SC	11/15/07	11/14/08
	Philadelphia	5/15/08	10/31/08
	Regina	6/1/07	5/31/08
	Reno Fleisch	1/18/08	3/1/09
	Saint Louis SC	3/12/08	3/1/09
	Saint Paul	1/30/08	6/12/08
	San Jose Tech	2/1/08	2/1/09
	Speyer Imax	5/30/07	5/29/08
	Sudbury	7/4/07	6/24/08
	Syracuse	7/18/07	7/14/08
	Tempe Imx	3/23/07	8/22/08
	Valencia Spn	10/14/07	10/14/08
Bears	Hibbing	9/1/07	8/31/08
	Lucerne	12/1/06	12/31/08
	Nuremberg	9/1/07	8/31/08
	Saint Félicien	5/31/06	5/31/08
Beavers	Dongguan STM	12/1/07	12/1/08
	Kenner	9/15/06	
	Rochester MSC	4/14/07	
BP	**Alamogordo**	**4/30/08**	**9/30/08**
	Gatineau	3/7/08	6/26/08
	Saint Augustine	4/18/07	6/30/08
	San Jose Tech	2/2/07	6/30/08
	Sydney WBS	11/1/07	10/31/08
Bugs	**Glasgow**	**1/08**	**7/1/08**
	Noblesville GQT	**4/23/08**	**10/19/08**
	Raleigh	**5/1/08**	**1/1/09**
	Sofia CC	9/21/07	
CDS	Guayaquil	12/7/07	6/08
CRA	Bogota Mal	3/16/07	6/15/08
	Boston MOS	5/3/07	6/30/08
	Detroit SC	1/17/08	6/12/08
	San Diego RHF	10/1/06	9/30/08
CV	**Chantilly**	**5/23/08**	
	Oakland	**4/23/08**	
	Sydney WBS	4/1/08	3/31/09
Cyberwor	**Budapest CC**	**4/17/08**	**4/30/09**
D&W3D	Atlantic City	3/5/08	12/31/08
	Austin	2/15/08	12/31/08
	Berlin CS	3/13/08	12/31/08
	Boston NEA	2/15/08	12/31/08
	Chattanooga	**5/23/08**	**12/31/08**
	Dallas Cmk	3/5/08	12/31/08
	Indianapolis Imx	3/14/08	12/31/08
	Myrtle Beach DCI	3/14/08	12/31/08
	New Orleans	3/14/08	12/31/08
	Nuremberg	3/13/08	12/31/08
	Omaha Zoo	2/15/08	12/31/08
	Providence Imx	**4/18/08**	
	Providence NA	4/18/08	12/31/08
	Sinsheim	3/13/08	12/31/08
	Sydney WBS	3/13/08	12/31/08
	Tempe Imx	4/25/08	12/31/08
	Tulsa Cmk	**4/9/08**	**12/31/08**
	Vancouver Imx	3/12/08	12/31/08
	Virginia Beach	**2/20/08**	**12/31/08**
	West Nyack Imx	3/15/08	12/31/08
DinoAliv	Barcelona	3/1/08	8/31/08
	Birmingham AL	3/14/08	8/31/08
	Branson	3/14/08	9/30/08
	Charlotte	**4/9/08**	**3/29/09**
	Chicago MSI	**2/13/08**	**9/6/08**
	Corsicana	1/15/08	6/15/08
	Dallas MNS	5/30/07	5/25/08
	Davenport	5/16/07	5/1/08
	Edmonton TWS	5/18/07	5/1/08
	Galveston	**6/6/07**	**5/25/09**
	Glasgow	**5/2/08**	**5/2/09**
	Hastings	1/3/08	1/30/09
	Jackson MS	1/7/08	2/28/09
	Kenner	11/1/07	11/1/08
	Lehi	5/25/07	5/31/08
	Lubbock	**3/7/08**	**9/15/08**
	Madrid	3/1/08	8/31/08
	New York AMNH	**5/18/07**	**5/1/09**
	Oakland	6/20/07	6/20/08
	Phoenix ASC	2/2/08	5/30/08
	Regina	11/2/07	6/30/08
	Singapore SC	**5/9/08**	**9/30/08**
	Sioux Falls	1/26/08	
DinoGOP	Killeen	2/1/08	8/25/08
	Lubbock	**5/1/08**	
	Noblesville GQT	**4/9/08**	
	Oulu	2/08	10/08
	Regina	**4/8/08**	
DIS	Garden City	1/1/08	12/22/08
	Hague	11/21/07	11/26/08
	Toulouse	2/5/07	1/4/09
DOL	Saint Paul	3/7/08	4/6/09
Dolphins	Alamogordo	7/11/07	6/30/08
	Detroit SC	1/5/07	6/13/08
	Guayaquil	9/14/07	6/30/08
	Milwaukee	9/14/07	6/30/08
DS3D	Ahmedabad	5/15/08	5/14/09
	Ankara AFM	9/21/07	8/31/08
	Barcelona	9/19/07	9/18/08
	Berlin CS	4/6/06	10/5/08
	Boston NEA	**3/3/06**	**12/31/08**
	Branson	**4/25/07**	**12/31/08**
	Copenhagen	11/24/06	11/23/08
	Duluth	**5/25/07**	**12/31/08**
	Fresno Reg	**4/14/08**	
	Garden City	1/16/08	12/22/08
	Glasgow	8/20/07	9/19/08
	Hague	7/1/06	6/30/08
	Istanbul AFM	10/7/07	8/31/08
	Kaohsiung	1/21/08	7/20/08
	Kiryat Bialik	9/23/07	9/14/08
	Kuwait City	**10/13/07**	**10/12/08**
	Las Vegas Lux	3/3/06	5/31/08
	Lodz CC	2/15/08	2/14/09
	London BFI	9/3/06	12/31/08
	Lucerne	9/1/07	8/31/08
	Madrid	9/19/07	9/18/08
	Malaga Yel	2/1/08	1/31/09
	Manila	8/28/07	8/27/08
	Memphis Pink	7/4/07	6/27/08
	Mexicali	**3/12/08**	**6/1/08**
	Moscow	**5/31/06**	**5/31/09**
	Myrtle Beach DCI	**5/9/08**	**12/31/08**
	Nuremberg	11/15/07	11/14/09
	Osaka Sun	9/1/06	7/31/08
	Paris Geo	4/1/07	5/31/08
	Pensacola	1/16/08	6/30/08
	Pittsburgh CSC	**2/1/07**	**12/31/08**
	Poitiers Imax 3D	2/1/07	1/31/09
	Saint Petersburg NA	5/17/07	5/16/08
	Shreveport	**10/10/07**	**6/13/08**
	Sinsheim	5/4/06	11/3/08
	Stockholm	5/11/07	5/10/08
	Sydney WBS	**5/25/06**	**5/24/09**
	Toronto OSC	1/25/08	1/17/09
	Townsville	7/17/06	7/6/08
	Virginia Beach	3/3/06	9/1/08
E3D	Poznan CC	10/11/05	12/08
Everest	Saint Augustine	3/14/08	1/31/09
	Saint Paul	3/12/08	6/12/08
FEOC	Toronto OP	10/1/05	12/31/08
FightPil	Chantilly	12/10/04	12/15/08
	Cleveland	**12/5/07**	**6/1/08**
	Corpus Christi	2/3/05	2/28/09
	Dayton	12/3/04	12/15/08
	Garden City	12/10/04	12/31/08
	Huntsville	4/28/08	11/30/08
	McMinnville	3/21/07	3/14/09
	Pensacola	**4/10/07**	**10/15/08**
	Singapore DC	**3/1/07**	**6/30/08**
	Washington NASM	3/11/05	12/08
FMTTM	Bogota PA	3/14/08	3/13/09
	Garza Garcia	5/08	
	Mexico City Pap	3/13/08	
	Tijuana	3/9/08	
FOK	Kuwait City	4/17/00	4/09
FON	**Boston MOS**	**5/28/04**	**6/08**
	Chantilly	**3/6/08**	
	Charleston WV	2/1/08	6/30/08
	Cincinnati MC	10/2/04	8/31/08
	Guayaquil	**3/16/07**	**12/31/08**
	Hartberg	**6/1/07**	**4/09**
	Hibbing	**3/7/08**	**3/7/09**
	Kolkata Aer	10/14/07	10/31/08
	San Diego RHF	**5/28/04**	**9/08**
	Schenectady	**9/1/07**	**9/1/08**

Film	Theater	Open	Close
	Shijiazhuang	**3/1/08**	**2/09**
	Spokane	8/20/04	6/30/08
Galapago	Berlin CS	8/11/06	8/31/08
	Guayaquil	11/16/06	11/15/08
	Houston MNS	1/7/08	5/29/08
	Spokane	**5/16/08**	**7/31/08**
GC	Cincinnati MC	11/17/06	8/31/08
	Grand Canyon DCI	11/1/99	12/08
GCA	Atlanta FMNH	3/26/08	3/09
	Austin	3/14/08	3/09
	Birmingham AL	5/24/08	5/09
	Boston MOS	3/21/08	3/09
	Branson	**4/9/08**	**3/09**
	Chattanooga	**4/9/08**	**3/09**
	Chicago MSI	5/30/08	5/09
	Davenport	**4/9/08**	**3/09**
	Des Moines	3/14/08	3/09
	Detroit SC	4/19/08	12/31/08
	Duluth	**4/24/08**	**3/09**
	Durban	3/28/08	3/09
	Fort Lauderdale	3/28/08	3/09
	Galveston	**4/9/08**	**3/09**
	Hague	4/21/08	4/09
	Hampton	**4/9/08**	**3/09**
	Harrisburg	3/22/08	3/09
	Houston MNS	5/23/08	5/09
	Hutchinson	**5/7/08**	**4/09**
	Milwaukee	3/21/08	3/09
	Montreal SC	4/23/08	4/09
	Myrtle Beach DCI	**4/9/08**	**3/09**
	Oklahoma City	3/18/08	3/09
	Phoenix ASC	**4/9/08**	**3/09**
	Portland OMSI	**3/21/08**	**3/09**
	Raleigh	**4/9/08**	**3/09**
	Regina	3/14/08	3/09
	Richmond SMV	**5/2/08**	**9/5/08**
	Sacramento Imx	**4/9/08**	**3/09**
	Saint Augustine	3/14/08	3/09
	San Diego NHM	3/14/08	3/09
	Seattle PSC 2	**4/9/08**	**3/09**
	Singapore SC	5/1/08	4/09
	Tampa MOSI	5/2/08	5/09
	Tempe Imx	3/21/08	3/09
	Vancouver TWS	**4/9/08**	**3/09**
	Winnipeg	**5/1/08**	**3/09**
GP	Boston MOS	5/08	9/08
	Branson	3/14/07	9/08
Greece	Columbus COSI	1/2/08	6/6/08
	Hong Kong SM	2/1/08	7/31/08
	Norwalk	6/15/07	12/14/08
	Raleigh	2/1/08	10/1/08
	San Antonio 2D	12/15/07	12/15/08
HaunCast	Amneville	9/1/07	8/31/08
	Berlin CS	4/5/01	12/08
	Eilat Epic	4/4/04	12/31/08
	Krakow CC	10/1/07	12/31/08
	Madrid	6/12/02	12/08
	Moscow	1/1/04	12/08
	Nuremberg	5/28/03	12/31/08
	Saint Petersburg Kro	10/5/07	10/4/08
HC	Huntsville	8/22/07	12/31/08
HCBTD	San Simeon DCI	8/17/96	
HD	**Batavia GQT**	**4/9/08**	
HOTB	Baton Rouge	3/1/08	2/28/09
	Boston MOS	5/3/07	6/30/08
	Hague	6/15/07	6/15/08
	Houston MNS	6/6/07	5/31/08
	Indianapolis Imx	10/5/07	10/4/08
	Jersey City	7/25/07	5/30/08
	Louisville SC	3/21/07	5/25/08
	Lubbock	6/8/07	6/7/08
	Lucerne	10/15/07	10/14/08
	Nuremberg	6/15/07	6/14/08
	Paris Geo	1/16/08	1/15/09
	Raleigh	9/12/07	10/4/08
	Sudbury	9/26/07	9/3/08
	Syracuse	2/3/07	5/4/08
	Tallahassee	6/20/07	6/14/08
	Toronto OSC	10/10/07	10/14/08
	Victoria DCI	**1/25/08**	**7/3/08**
HumanBod	Calgary TWS	2/16/06	6/30/08
	Cincinnati MC	**2/6/08**	**9/1/08**
	Des Moines	10/3/07	9/30/08
	Erie	**7/1/07**	**7/1/08**
	Harrisburg	**5/15/08**	**10/31/08**
	Kansas City Sci	**2/29/08**	**9/7/08**
	Los Angeles CSC	4/4/08	6/30/08
	Milwaukee	**1/23/08**	**5/31/08**
	Richmond SMV	1/19/08	5/4/08
	Saint Louis SC	10/24/07	9/30/08
	Salt Lake City CP	**2/13/08**	**7/31/08**
	Sioux Falls	6/1/06	5/31/08
	Vancouver TWS	10/22/04	6/30/08
India	Branson	3/14/08	5/18/08
	Tijuana	1/13/08	6/30/08
IOTS	Durban	11/23/07	5/22/08
ITD	Budapest CC	10/1/07	9/30/08
	Kazan	10/20/06	9/14/08
	Kiev KT	4/1/08	3/31/09
	Nanjing YSTC	2/1/08	1/31/09
	Riccione	3/8/08	3/1/10
	Saint Petersburg Muv	2/11/08	6/30/08
JGWC	Grand Rapids Cel	8/31/07	9/08
JIAC	Col Springs Cmk	3/2/08	5/1/08
	Reno Fleisch	12/5/07	9/1/08
	Spokane	7/1/07	6/30/08
Kilimanj	Boston MOS	7/1/07	6/30/08
L&C	**Cathedral City**	**1/15/08**	**7/31/08**
	Hutchinson	**1/1/08**	**6/30/08**
	Mesa DT	**12/29/07**	**11/7/08**
	Roanoke	**2/16/08**	**8/31/08**
	Saint Louis Arch	**1/2/08**	**1/5/09**
	Sioux Falls	6/1/06	5/31/08
	Yellowstone	6/15/02	12/08
L5	Nuremberg	5/31/07	5/30/08
LivingSe	Calgary TWS	3/14/08	3/14/09
	Cocoa	2/1/08	1/30/09
	Little Rock AEC	4/2/08	9/30/08
	Lubbock	**4/23/08**	
	Oakland	**4/25/08**	
LOLL	Loch Lomond	7/24/02	
MagDes	KSC 2	9/23/05	
	Shanghai STM 3D	9/22/07	9/21/08
	Tallahassee	9/19/07	9/1/08
MOE	**Penrith**	**3/20/08**	**3/20/09**
	Sioux Falls	6/1/06	5/31/08
	Toronto OP	**1/1/07**	**12/31/08**
MOF	Pensacola	11/8/96	
	Spokane	1/1/07	6/30/08
MOTGL	**Sudbury**	**5/7/08**	
MOTN	Boston MOS	5/3/07	6/30/08
	Charleston WV	7/7/07	7/6/08
	Malaga Yel	6/15/07	6/15/08
Mummie3D	London SM	3/21/08	3/21/09
	Los Angeles CSC	**3/21/08**	**8/21/09**
	San Antonio 3D	3/14/08	3/14/09
	San Diego RHF	**4/29/08**	**8/08**
Mummies	Cathedral City	8/24/07	8/1/08
	Cedar Rapids	3/20/08	8/31/08
	Charlotte	1/18/08	12/31/08
	Columbus COSI	5/15/08	12/31/08
	Davenport	10/5/07	9/6/08
	Detroit SC	**1/16/08**	**9/1/08**
	Durban	3/10/08	8/31/08
	Garza Garcia	1/17/08	6/30/08
	Melbourne MV	**4/13/08**	
	Omaha Zoo	5/2/07	5/1/08
	Orlando SC	9/15/07	5/30/08
	Portland OMSI	**5/15/08**	**12/31/08**
	Salt Lake City CP	**4/9/08**	**4/1/09**
	San Antonio 3D	**4/9/08**	
	Seattle PSC 2	12/26/07	8/30/08
	Shreveport	**3/5/08**	
	Taipei AM	9/20/07	8/31/08
	Tampa MOSI	9/13/07	5/30/08
	Vancouver TWS	7/4/07	6/30/08
	Victoria DCI	**4/9/08**	
MysticInd	Atlanta FMNH	3/28/08	6/6/08
	Auckland Sky	10/25/07	6/30/08
	San Jose Tech	**4/1/08**	**7/3/08**
NASCAR	Barakaldo Yel	9/1/07	8/31/08
	Beijing CFM	7/1/07	6/30/08
	Manila	5/21/06	5/20/08
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
OnGuard	Singapore DC	2/13/99	
OO	Bristol	2/16/08	2/16/09
	Hamaoka	4/1/08	9/30/08
	Kagoshima	4/2/08	6/30/08
	Mexicali	1/10/07	6/30/08
	Nagoya OT	4/1/08	9/30/08
	San Diego NHM	3/31/01	12/08
	Shijiazhuang	2/1/08	2/1/10
	Tallahassee	3/14/08	7/15/08
	Tijuana	10/18/01	12/31/08
	Tokorozawa	4/8/08	6/29/08
OW3D	Eilat Epic	4/4/04	6/30/08
	Krakow CC	5/18/07	6/30/08
	Kuala Lumpur Di	8/30/07	6/30/08
	Malaga Yel	1/12/07	6/30/08
	Moscow	10/9/04	6/30/08
	New Orleans	5/30/07	6/30/08
	Nuremberg	7/29/04	6/30/08
	Prague CC	1/19/08	6/30/08
Ozarks	Branson	1/93	12/08
Pulse	**Dallas MNS**	**5/24/08**	**10/19/08**
	Pittsburgh CSC	3/7/08	11/7/08
	Rochester MSC	4/9/08	12/31/08
RATW	Branson	3/14/08	5/31/08
Rheged	Penrith	7/1/00	
Roar	**Des Moines**	**4/2/08**	**3/31/09**
	Dwingeloo	7/1/07	6/30/08
	Hartberg	**1/1/08**	**12/31/08**
	Tallahassee	**5/1/08**	**8/30/08**
ROF	Alexandria	1/1/08	12/31/08
RovMars	Tampa MOSI	2/8/08	
SAL	**Apple Valley Imx**	**4/11/08**	**5/08**
	Atlantic City	4/4/08	5/08
	Auckland Sky	4/11/08	5/08
	Austin	4/4/08	5/08
	Batavia GQT	**4/11/08**	**5/08**
	Boise Reg	4/4/08	5/08
	Buford Reg	4/4/08	5/08
	Calgary Cpx	4/4/08	5/08
	Cathedral City	**4/11/08**	**5/08**
	Chantilly	4/4/08	5/08
	Chicago Imx	4/4/08	5/08
	Cincinnati NA	4/4/08	5/08
	Col Springs Cmk	**4/9/08**	**5/08**
	Columbus AMC	4/4/08	5/08
	Dallas Cmk	4/4/08	5/08
	Davenport	**4/9/08**	**5/08**
	Dearborn	**4/9/08**	**5/08**
	Denver CC Reg	4/4/08	5/08
	Dublin Reg	4/4/08	5/08
	Edmonton Cpx	4/4/08	5/08
	Evansville Sho	4/4/08	5/08
	Fitchburg Ker	4/4/08	5/08
	Fort Lauderdale	**4/9/08**	**5/08**
	Fresno Reg	4/4/08	5/08
	Garden City	4/4/08	5/08
	Gloucester Cpx	4/4/08	5/08
	Grand Blanc NCG	4/4/08	5/08
	Grand Rapids Cel	**4/16/08**	**5/08**
	Halifax	4/4/08	5/08
	Hampton	4/4/08	5/08
	Hooksett Zya	4/4/08	5/08
	Houston Reg	4/4/08	5/08
	Indianapolis Imx	**4/23/08**	**5/08**
	Indianapolis Ker	4/4/08	5/08

Film	Theater	Open	Close
	Irvine Reg	4/4/08	5/08
	King of Prussia Reg	4/4/08	5/08
	Knoxville Reg	4/4/08	5/08
	Langley Cpx	4/4/08	5/08
	Lansing Cel	**4/9/08**	**5/08**
	Las Vegas Bre	**4/11/08**	**5/08**
	Las Vegas Reg	4/4/08	5/08
	Lincolnshire Reg	4/4/08	5/08
	London BFI	**4/30/08**	**5/08**
	Los Angeles AMC	4/4/08	5/08
	Los Angeles NA	4/4/08	5/08
	Louisville NA	4/4/08	5/08
	Manchester NA	4/4/08	5/08
	Manchester UCI	4/11/08	5/08
	Melbourne MV	4/11/08	5/08
	Mesa DT	4/4/08	5/08
	Mississauga Cpx	4/4/08	5/08
	Montreal Cpx	4/4/08	5/08
	Nashville Reg	4/4/08	5/08
	Natick JF	4/4/08	5/08
	New Rochelle Reg	4/4/08	5/08
	New York LS AMC	4/4/08	5/08
	Noblesville GQT	**4/9/08**	**5/08**
	Norwalk	4/4/08	5/08
	Olathe AMC	4/4/08	5/08
	Omaha Zoo	4/4/08	5/08
	Ontario Reg	4/4/08	5/08
	Orlando Reg	4/4/08	5/08
	Phoenix AMC	4/4/08	5/08
	Portage GQT	**4/9/08**	**5/08**
	Providence Imx	**4/4/08**	
	Providence NA	4/4/08	5/08
	Raleigh	4/4/08	5/08
	Reading JF	4/4/08	5/08
	Richmond Cpx	4/4/08	5/08
	Richmond SMV	4/4/08	5/08
	Sacramento Imx	4/4/08	5/08
	Saint Louis Weh	**4/9/08**	**5/08**
	Saint Michael Cmg	**4/9/08**	**5/08**
	Saint Petersburg Muv	4/4/08	5/08
	San Antonio San	4/4/08	5/08
	San Diego Reg	4/4/08	5/08
	San Francisco AMC	4/4/08	5/08
	Sandy	4/4/08	5/08
	Seattle PSC 2	4/4/08	5/08
	Sterling Heights AMC	4/4/08	5/08
	Sydney WBS	4/11/08	5/08
	Tampa Cha	4/4/08	5/08
	Tampa MOSI	4/4/08	5/08
	Tempe Imx	4/4/08	5/08
	Tigard Reg	4/4/08	5/08
	Tomball San	**4/30/08**	**5/08**
	Toronto Cpx	4/4/08	5/08
	Tulsa Cmk	**4/9/08**	**5/08**
	Vancouver Imx	**4/28/08**	**5/08**
	West Nyack Imx	4/4/08	5/08
	West Palm Beach Muv	4/4/08	5/08
	White Plains NA	**4/25/08**	**5/08**
	Williamsville Reg	4/4/08	5/08
	Winnipeg	4/4/08	5/08
	Woodbridge Cpx	4/4/08	5/08
	Woodridge Cmk	**4/9/08**	**5/08**
	Ypsilanti NA	4/4/08	5/08
SE	Saint Paul	5/23/08	9/30/08
SeaMonst	Apple Valley Imx	10/5/07	10/5/08
	Atlanta FMNH	10/10/07	10/5/08
	Austin	10/5/07	10/5/08
	Baltimore	2/1/08	6/30/09
	Bangkok	**3/15/08**	**3/15/09**
	Batavia GQT	10/5/07	10/5/08
	Berlin CS	10/18/07	10/18/08
	Birmingham AL	10/10/07	10/5/08
	Boston NEA	10/5/07	10/5/08
	Calgary TWS	12/15/07	12/31/08
	Charlotte	10/17/07	10/5/08
	Chattanooga	10/10/07	10/5/08
	Chicago Imx	10/5/07	10/5/08
	Chicago MSI	10/5/07	5/31/08
	Col Springs Cmk	10/24/07	10/5/08
	Columbus AMC	**3/12/08**	**8/21/08**
	Dallas Cmk	10/10/07	10/5/08
	Davenport	**5/16/08**	**11/30/08**
	Dearborn	10/10/07	10/5/08
	Des Moines	10/10/07	10/5/08
	Evansville Sho	10/10/07	10/5/08
	Fitchburg Ker	10/5/07	
	Fort Lauderdale	10/5/07	10/5/08
	Galveston	10/10/07	10/5/08
	Gatineau	4/4/08	9/30/08
	Hastings	3/3/08	5/31/09
	Houston MNS	10/10/07	10/5/08
	Hutchinson	10/10/07	10/5/08
	Indianapolis Ker	10/5/07	10/5/08
	Kansas City Sci	10/5/07	10/5/08
	Katowice CC	3/1/08	9/30/08
	Krakow CC	3/1/08	9/30/08
	Las Vegas Lux	10/31/07	12/31/08
	Lodz CC	10/5/07	
	London SM	10/26/07	10/20/09
	Los Angeles CSC	10/5/07	10/5/08
	Manchester UCI	10/19/07	10/20/08
	McMinnville	10/10/07	10/5/08
	Melbourne MV	10/2/07	9/20/08
	Memphis Pink	10/5/07	
	Mesa DT	10/10/07	10/5/08
	Mexico City Pap	**5/13/08**	**1/12/09**
	Mobile	10/10/07	10/5/08
	Monterey CA	1/1/08	12/31/08
	Montreal SC	10/3/07	10/5/08
	Moscow	10/5/07	
	Myrtle Beach DCI	**4/9/08**	**2/1/09**
	Natick JF	10/5/07	10/5/08
	New Orleans	10/10/07	10/5/08
	Norwalk	1/11/08	9/1/08
	Nuremberg	12/1/07	12/1/08
	Parker	**5/1/08**	**10/31/08**
	Philadelphia	10/10/07	10/5/08
	Phoenix ASC	10/17/07	10/5/08
	Pittsburgh CSC	10/10/07	10/5/08
	Portage GQT	10/10/07	10/5/08
	Portland OMSI	10/5/07	10/5/08
	Poznan CC	10/5/07	
	Prague CC	3/1/08	9/30/08
	Raleigh	10/10/07	10/5/08
	Reading JF	10/5/07	10/5/08
	Saint Louis SC	10/10/07	10/5/08
	Salt Lake City CP	10/10/07	10/5/08
	San Diego RHF	10/5/07	6/08
	San Jose Tech	4/4/08	3/31/09
	Seattle PSC 2	10/5/07	10/5/08
	Spokane	10/5/07	10/5/08
	Stockholm	**5/16/08**	**5/16/09**
	Sydney WBS	10/2/07	9/20/08
	Taichung ST	**1/1/08**	**12/31/08**
	Tempe Imx	10/5/07	10/5/08
	Tulsa Cmk	10/12/07	10/5/08
	Virginia Beach	10/10/07	10/5/08
	Warsaw CC	1/1/08	10/5/08
	Washington NMNH	10/5/07	10/5/08
	Winnipeg	10/10/07	10/5/08
	Woodridge Cmk	10/5/07	
Sharks3D	Barcelona	1/17/07	6/30/08
	Berlin CS	3/24/05	6/30/08
	Boston NEA	3/24/05	6/30/08
	Fort Lauderdale	1/12/07	6/30/08
	Galveston	**5/31/08**	**12/31/08**
	Guayaquil	2/16/07	6/30/08
	Lodz CC	9/9/07	6/30/08
	London SM	10/27/07	
	Madrid	9/10/06	6/30/08
	Nuremberg	3/24/05	6/30/08
	Raleigh	3/2/07	6/30/08
SI	**Lucerne**	**2/9/07**	**6/13/08**
Skydance	Puebla	1/1/08	6/30/08
	Villahermosa	1/1/08	6/30/08
SM3	West Palm Beach Muv	9/14/07	9/22
SOLOE	Nanjing YSTC	2/1/08	1/31/09
SpaceSta	Ahmedabad	5/15/07	5/17/08
	Barakaldo Yel	9/1/07	8/31/08
	Beijing CFM	7/1/07	6/30/08
	Bradford	**10/3/06**	**12/31/08**
	Coomera	8/1/07	7/31/08
	Hyderabad	**4/11/08**	**10/11/08**
	Kazan	9/21/07	9/20/08
	Kiev KT	4/1/08	3/31/09
	Moscow	4/12/04	5/08
	Philadelphia	10/10/07	6/15/08
	Quebec	10/12/07	10/11/08
	Tallahassee	10/25/07	9/1/08
	Torreon Mar	10/1/07	6/30/08
	Toulouse	5/10/05	1/09
	Washington NASM	5/25/07	9/08
SpeedRac	**Amsterdam PN**	**5/9/08**	**6/08**
	Ankara AFM	**5/9/08**	**6/08**
	Apple Valley Imx	**5/9/08**	**6/08**
	Atlantic City	**5/9/08**	**6/08**
	Auckland Sky	**5/9/08**	**6/08**
	Barakaldo Yel	**5/9/08**	**6/08**
	Batavia GQT	**5/9/08**	**6/08**
	Birmingham UK	**5/9/08**	**6/08**
	Boise Reg	**5/9/08**	**6/08**
	Bradford	**5/9/08**	**6/08**
	Buford Reg	**5/9/08**	**6/08**
	Busan CGV	**5/9/08**	**6/08**
	Calgary Cpx	**5/9/08**	**6/08**
	Cathedral City	**5/9/08**	**6/08**
	Chantilly	**5/9/08**	**6/08**
	Charlotte	**5/9/08**	**6/08**
	Chicago Imx	**5/9/08**	**6/08**
	Cincinnati NA	**5/9/08**	**6/08**
	Col Springs Cmk	**5/9/08**	**6/08**
	Columbus AMC	**5/9/08**	**6/08**
	Council Bluffs Ker	**5/9/08**	**6/08**
	Dallas Cmk	**5/9/08**	**6/08**
	Dearborn	**5/9/08**	**6/08**
	Denver CC Reg	**5/9/08**	**6/08**
	Dublin Reg	**5/9/08**	**6/08**
	Durban	**5/9/08**	**6/08**
	Edmonton Cpx	**5/9/08**	**6/08**
	Evansville Sho	**5/9/08**	**6/08**
	Fitchburg Ker	**5/9/08**	**6/08**
	Fresno Reg	**5/9/08**	**6/08**
	Garden City	**5/9/08**	**6/08**
	Glasgow	**5/9/08**	**6/08**
	Gloucester Cpx	**5/9/08**	**6/08**
	Goyangsi CGV	**5/9/08**	**6/08**
	Grand Blanc NCG	**5/9/08**	**6/08**
	Grand Rapids Cel	**5/9/08**	**6/08**
	Halifax	**5/9/08**	**6/08**
	Hampton	**5/9/08**	**6/08**
	Harrisburg	**5/9/08**	**6/08**
	Hong Kong UA	**5/9/08**	**6/08**
	Hooksett Zya	**5/9/08**	**6/08**
	Houston Reg	**5/9/08**	**6/08**
	Indianapolis Ker	**5/9/08**	**6/08**
	Irvine Reg	**5/9/08**	**6/08**
	Istanbul AFM	**5/9/08**	**6/08**
	King of Prussia Reg	**5/9/08**	**6/08**
	Knoxville Reg	**5/9/08**	**6/08**
	Langley Cpx	**5/9/08**	**6/08**
	Lansing Cel	**5/9/08**	**6/08**
	Las Vegas Bre	**5/9/08**	**6/08**
	Las Vegas Reg	**5/9/08**	**6/08**
	Lincolnshire Reg	**5/9/08**	**6/08**
	London BFI	**5/9/08**	**6/08**
	Los Angeles AMC	**5/9/08**	**6/08**
	Los Angeles NA	**5/9/08**	**6/08**
	Louisville NA	**5/9/08**	**6/08**
	Malaga Yel	**5/9/08**	**6/08**
	Manchester NA	**5/9/08**	**6/08**
	Manchester UCI	**5/9/08**	**6/08**

Film	Theater	Open	Close
	Manila	**5/9/08**	**6/08**
	Menlyn	**5/9/08**	**6/08**
	Mesa DT	**5/9/08**	**6/08**
	Mississauga Cpx	**5/9/08**	**6/08**
	Montreal Cpx	**5/9/08**	**6/08**
	Nashville Reg	**5/9/08**	**6/08**
	Natick JF	**5/9/08**	**6/08**
	New Rochelle Reg	**5/9/08**	**6/08**
	New York LS AMC	**5/9/08**	**6/08**
	Noblesville GQT	**5/9/08**	**6/08**
	Olathe AMC	**5/9/08**	**6/08**
	Ontario Reg	**5/9/08**	**6/08**
	Orlando Reg	**5/9/08**	**6/08**
	Oviedo Yel	**5/9/08**	**6/08**
	Phoenix AMC	**5/9/08**	**6/08**
	Portage GQT	**5/9/08**	**6/08**
	Providence NA	**5/9/08**	**6/08**
	Raleigh	**5/9/08**	**6/08**
	Reading JF	**5/9/08**	**6/08**
	Richmond Cpx	**5/9/08**	**6/08**
	Rochester Cmk	**5/9/08**	**6/08**
	Saint Louis Weh	**5/9/08**	**6/08**
	Saint Michael Cmg	**5/9/08**	**6/08**
	Saint Petersburg Muv	**5/9/08**	**6/08**
	San Antonio San	**5/9/08**	**6/08**
	San Diego Reg	**5/9/08**	**6/08**
	San Francisco AMC	**5/9/08**	**6/08**
	Sandy	**5/9/08**	**6/08**
	Seattle PSC 2	**5/9/08**	**6/08**
	Seoul CGV	**5/9/08**	**6/08**
	Sterling Heights AMC	**5/9/08**	**6/08**
	Taipei WVC	**5/9/08**	**6/08**
	Tampa Cha	**5/9/08**	**6/08**
	Tarentum Cmk	**5/9/08**	**6/08**
	Tigard Reg	**5/9/08**	**6/08**
	Tomball San	**5/9/08**	**6/08**
	Toronto Cpx	**5/9/08**	**6/08**
	Tulsa Cmk	**5/9/08**	**6/08**
	West Nyack Imx	**5/9/08**	**6/08**
	West Palm Beach Muv	**5/9/08**	**6/08**
	White Plains NA	**5/9/08**	**6/08**
	Williamsville Reg	**5/9/08**	**6/08**
	Woodbridge Cpx	**5/9/08**	**6/08**
	Woodridge Cmk	**5/9/08**	**6/08**
	Ypsilanti NA	**5/9/08**	**6/08**
SU	**Al Khobar**	**10/8/07**	**8/8/08**
SupeSpee	Thessaloniki	11/1/07	11/1/08
SWC	**Council Bluffs Ker**	**4/11/08**	
	Davenport	**4/23/08**	
	Tomball San	**3/12/08**	
T40	Galveston	3/15/08	8/24/08
	Phoenix ASC	12/5/07	5/4/08
ToFly	Warner Robins	7/92	
	Washington NASM	7/1/76	
TR	Guayaquil	3/08	12/08
Trex	Ahmedabad	11/1/07	10/31/08
	Alamogordo	**1/30/08**	**5/31/08**
	Budapest CC	10/1/07	9/30/08
	Harbin	12/15/07	12/14/08
	Kazan	1/10/07	9/14/08
	Manila	8/25/07	8/24/08
	Moscow	1/08	11/08
	Saint Petersburg NA	**4/25/07**	**10/24/08**
TRF	Norwalk	10/5/07	6/12/08
TTL	Oklahoma City	11/7/07	5/30/08
U23D	**Calgary Cpx**	**4/11/08**	
	Chattanooga	4/2/08	
	London BFI	3/26/08	
	Melbourne MV	**4/10/08**	
	Monterey CA	**4/25/08**	**9/4/08**
	Montreal SC	**4/23/08**	
	Quebec	**5/9/08**	
	Washington NMNH	**1/23/08**	**7/08**
VOTDS	Pitea	9/15/06	8/1/08
	San Antonio 2D	1/1/08	
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
Whales	**Albany GA**	**2/22/08**	**2/22/09**
	Baltimore	6/27/07	6/16/08
	Calgary TWS	2/1/06	6/30/08
	San Diego RHF	**10/1/07**	**9/30/08**
WildOcea	Chicago Imx	3/14/08	8/31/08
	Galveston	**5/23/08**	**5/23/09**
	Jakarta	**5/31/08**	**12/31/08**
	Kansas City Sci	3/7/08	12/31/08
	Monterey CA	3/25/08	3/1/09
	Monterey CA	**5/22/08**	**12/31/08**
	Norwalk	3/7/08	6/12/08
	Omaha Zoo	3/21/08	3/21/09
	Philadelphia	**5/21/08**	**12/31/08**
	Tampa MOSI	3/7/08	9/30/08
Wolves	Saint Félicien	5/31/06	5/08
	Yellowstone	4/4/07	12/3/08
WS3D	Bangkok	4/7/07	8/30/08
	Berlin CS	6/30/05	
	Birmingham UK	7/2/05	12/31/08
	Calgary TWS	12/26/06	6/30/08
	Copenhagen	5/1/07	12/31/08
	Katowice CC	9/1/07	12/08
	London BFI	5/20/05	12/31/08
	Nuremberg	6/30/05	
	Sinsheim	6/30/05	6/30/08
	Sofia CC	5/1/06	12/31/08
	Victoria DCI	6/29/07	6/28/08
	Warsaw CC	9/1/07	12/08
WTW	Bogota Mal	7/1/07	5/31/08
	Garza Garcia	**3/1/08**	**9/3/08**
	Guayaquil	**2/1/08**	**2/1/09**
	Killeen	**5/2/08**	**11/2/08**
	Louisville SC	9/12/07	5/31/08
	Mexico City Pap	9/13/07	5/12/08
	Shreveport	7/11/07	7/7/08
	Victoria DCI	3/14/08	6/12/08
ZionCany	Zion	5/24/94	

May 2008 by Theater

Theater	Film	Open	Close
Ahmedabad	DS3D	5/15/08	5/14/09
	SpaceSta	5/15/07	5/17/08
	Trex	11/1/07	10/31/08
Al Khobar	**SU**	**10/8/07**	**8/8/08**
Alamogordo	**BP**	**4/30/08**	**9/30/08**
	Dolphins	7/11/07	6/30/08
	Trex	**1/30/08**	**5/31/08**
Albany GA	**Whales**	**2/22/08**	**2/22/09**
Alexandria	ROF	1/1/08	12/31/08
Amneville	AlienAdv	5/1/08	4/30/09
	HaunCast	9/1/07	8/31/08
Amsterdam PN	**SpeedRac**	**5/9/08**	**6/08**
Ankara AFM	DS3D	9/21/07	8/31/08
	SpeedRac	**5/9/08**	**6/08**
Apple Valley Imx	AfricAdv	3/13/08	4/30/09
	SAL	**4/11/08**	**5/08**
	SeaMonst	10/5/07	10/5/08
	SpeedRac	**5/9/08**	**6/08**
Atlanta FMNH	Alps	8/15/07	8/3/08
	GCA	3/26/08	3/09
	MysticInd	3/28/08	6/6/08
	SeaMonst	10/10/07	10/5/08
Atlantic City	D&W3D	3/5/08	12/31/08
	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Auckland Sky	MysticInd	10/25/07	6/30/08
	SAL	4/11/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Austin	D&W3D	2/15/08	12/31/08
	GCA	3/14/08	3/09
	SAL	4/4/08	5/08
	SeaMonst	10/5/07	10/5/08
Baltimore	Africa	7/1/07	6/30/08
	Alaska	7/1/07	6/30/08
	SeaMonst	2/1/08	6/30/09
	Whales	6/27/07	6/16/08
Bangkok	**SeaMonst**	**3/15/08**	**3/15/09**
	WS3D	4/7/07	8/30/08
Barakaldo Yel	NASCAR	9/1/07	8/31/08
	SpaceSta	9/1/07	8/31/08
	SpeedRac	**5/9/08**	**6/08**
Barcelona	Alps	9/15/07	9/14/08
	DinoAliv	3/1/08	8/31/08
	DS3D	9/19/07	9/18/08
	Sharks3D	1/17/07	6/30/08
Batavia GQT	**HD**	**4/9/08**	
	SAL	**4/11/08**	**5/08**
	SeaMonst	10/5/07	10/5/08
	SpeedRac	**5/9/08**	**6/08**
Baton Rouge	HOTB	3/1/08	2/28/09
Beijing CFM	AEK	12/31/07	12/30/08
	NASCAR	7/1/07	6/30/08
	SpaceSta	7/1/07	6/30/08
Berlin CS	AfricAdv	5/1/08	4/30/09
	AlienAdv	4/08	7/08
	D&W3D	3/13/08	12/31/08
	DS3D	4/6/06	10/5/08
	Galapago	8/11/06	8/31/08
	HaunCast	4/5/01	12/08
	SeaMonst	10/18/07	10/18/08
	Sharks3D	3/24/05	6/30/08
	WS3D	6/30/05	
Birmingham AL	Alps	6/6/07	5/25/08
	DinoAliv	3/14/08	8/31/08
	GCA	5/24/08	5/09
	SeaMonst	10/10/07	10/5/08
Birmingham UK	**SpeedRac**	**5/9/08**	**6/08**
	WS3D	7/2/05	12/31/08
Bogota Mal	CRA	3/16/07	6/15/08
	WTW	7/1/07	5/31/08
Bogota PA	FMTTM	3/14/08	3/13/09
Boise Reg	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Boston MOS	CRA	5/3/07	6/30/08
	FON	**5/28/04**	**6/08**
	GCA	3/21/08	3/09
	GP	5/08	9/08
	HOTB	5/3/07	6/30/08
	Kilimanj	7/1/07	6/30/08
	MOTN	5/3/07	6/30/08
Boston NEA	D&W3D	2/15/08	12/31/08
	DS3D	**3/3/06**	**12/31/08**
	SeaMonst	10/5/07	10/5/08
	Sharks3D	3/24/05	6/30/08
Bradford	**SpaceSta**	**10/3/06**	**12/31/08**
	SpeedRac	**5/9/08**	**6/08**
Branson	DinoAliv	3/14/08	9/30/08
	DS3D	**4/25/07**	**12/31/08**
	GCA	**4/9/08**	**3/09**
	GP	3/14/07	9/08
	India	3/14/08	5/18/08
	Ozarks	1/93	12/08
	RATW	3/14/08	5/31/08

Theater	Film	Open	Close
Bristol	OO	2/16/08	2/16/09
Budapest CC	**Cyberwor**	**4/17/08**	**4/30/09**
	ITD	10/1/07	9/30/08
	Trex	10/1/07	9/30/08
Buford Reg	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Busan CGV	**SpeedRac**	**5/9/08**	**6/08**
Calgary Cpx	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
	U23D	**4/11/08**	
Calgary TWS	HumanBod	2/16/06	6/30/08
	LivingSe	3/14/08	3/14/09
	SeaMonst	12/15/07	12/31/08
	Whales	2/1/06	6/30/08
	WS3D	12/26/06	6/30/08
Cathedral City	**L&C**	**1/15/08**	**7/31/08**
	Mummies	8/24/07	8/1/08
	SAL	**4/11/08**	**5/08**
	SpeedRac	**5/9/08**	**6/08**
Cedar Rapids	Mummies	3/20/08	8/31/08
Chandigarh	Africa	10/1/07	9/30/08
Chantilly	**CV**	**5/23/08**	
	FightPil	12/10/04	12/15/08
	FON	**3/6/08**	
	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Charleston WV	FON	2/1/08	6/30/08
	MOTN	7/7/07	7/6/08
Charlotte	**DinoAliv**	**4/9/08**	**3/29/09**
	Mummies	1/18/08	12/31/08
	SeaMonst	10/17/07	10/5/08
	SpeedRac	**5/9/08**	**6/08**
Chattanooga	**D&W3D**	**5/23/08**	**12/31/08**
	GCA	**4/9/08**	**3/09**
	SeaMonst	10/10/07	10/5/08
	U23D	4/2/08	
Chicago Imx	SAL	4/4/08	5/08
	SeaMonst	10/5/07	10/5/08
	SpeedRac	**5/9/08**	**6/08**
	WildOcea	3/14/08	8/31/08
Chicago MSI	**DinoAliv**	**2/13/08**	**9/6/08**
	GCA	5/30/08	5/09
	SeaMonst	10/5/07	5/31/08
Cincinnati MC	Alps	5/23/07	5/11/08
	FON	10/2/04	8/31/08
	GC	11/17/06	8/31/08
	HumanBod	**2/6/08**	**9/1/08**
Cincinnati NA	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Cleveland	**FightPil**	**12/5/07**	**6/1/08**
Cocoa	LivingSe	2/1/08	1/30/09
Col Springs Cmk	JIAC	3/2/08	5/1/08
	SAL	**4/9/08**	**5/08**
	SeaMonst	10/24/07	10/5/08
	SpeedRac	**5/9/08**	**6/08**
Columbus AMC	SAL	4/4/08	5/08
	SeaMonst	**3/12/08**	**8/21/08**
	SpeedRac	**5/9/08**	**6/08**
Columbus COSI	Greece	1/2/08	6/6/08
	Mummies	5/15/08	12/31/08
Coomera	SpaceSta	8/1/07	7/31/08
Copenhagen	DS3D	11/24/06	11/23/08
	WS3D	5/1/07	12/31/08
Corpus Christi	FightPil	2/3/05	2/28/09
Corsicana	DinoAliv	1/15/08	6/15/08
Council Bluffs Ker	**SpeedRac**	**5/9/08**	**6/08**
	SWC	**4/11/08**	
Dallas Cmk	D&W3D	3/5/08	12/31/08
	SAL	4/4/08	5/08
	SeaMonst	10/10/07	10/5/08
	SpeedRac	**5/9/08**	**6/08**
Dallas MNS	DinoAliv	5/30/07	5/25/08
	Pulse	**5/24/08**	**10/19/08**
Davenport	Alps	1/23/08	5/15/08
	DinoAliv	5/16/07	5/1/08
	GCA	**4/9/08**	**3/09**
	Mummies	10/5/07	9/6/08
	SAL	**4/9/08**	**5/08**
	SeaMonst	**5/16/08**	**11/30/08**
	SWC	**4/23/08**	
Dayton	FightPil	12/3/04	12/15/08
Dearborn	**SAL**	**4/9/08**	**5/08**
	SeaMonst	10/10/07	10/5/08
	SpeedRac	**5/9/08**	**6/08**
Denver CC Reg	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Denver MNS	Alps	1/23/08	5/08
Des Moines	GCA	3/14/08	3/09
	HumanBod	10/3/07	9/30/08
	Roar	**4/2/08**	**3/31/09**
	SeaMonst	10/10/07	10/5/08
Detroit SC	CRA	1/17/08	6/12/08
	Dolphins	1/5/07	6/13/08
	GCA	4/19/08	12/31/08
	Mummies	**1/16/08**	**9/1/08**
Dongguan STM	Beavers	12/1/07	12/1/08
Dublin Reg	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Duluth	**DS3D**	**5/25/07**	**12/31/08**
	GCA	**4/24/08**	**3/09**
Durban	GCA	3/28/08	3/09
	IOTS	11/23/07	5/22/08
	Mummies	3/10/08	8/31/08
	SpeedRac	**5/9/08**	**6/08**
Dwingeloo	Roar	7/1/07	6/30/08
Edmonton Cpx	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Edmonton TWS	Alps	10/5/07	10/3/08
	DinoAliv	5/18/07	5/1/08
Eilat Epic	AIA3D	3/1/07	3/1/09
	AlienAdv	4/08	7/08
	HaunCast	4/4/04	12/31/08
	OW3D	4/4/04	6/30/08
Erie	**HumanBod**	**7/1/07**	**7/1/08**
Evansville Sho	SAL	4/4/08	5/08
	SeaMonst	10/10/07	10/5/08
	SpeedRac	**5/9/08**	**6/08**
Fitchburg Ker	SAL	4/4/08	5/08
	SeaMonst	10/5/07	
	SpeedRac	**5/9/08**	**6/08**
Fort Lauderdale	**AfricAdv**	**1/18/08**	**12/31/08**
	GCA	3/28/08	3/09
	SAL	**4/9/08**	**5/08**
	SeaMonst	10/5/07	10/5/08
	Sharks3D	1/12/07	6/30/08
Fresno Reg	**DS3D**	**4/14/08**	
	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Galveston	**DinoAliv**	**6/6/07**	**5/25/09**
	GCA	**4/9/08**	**3/09**
	SeaMonst	10/10/07	10/5/08
	Sharks3D	**5/31/08**	**12/31/08**
	T40	3/15/08	8/24/08
	WildOcea	**5/23/08**	**5/23/09**
Garden City	DIS	1/1/08	12/22/08
	DS3D	1/16/08	12/22/08
	FightPil	12/10/04	12/31/08
	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Garza Garcia	FMTTM	5/08	
	Mummies	1/17/08	6/30/08
	WTW	**3/1/08**	**9/3/08**
Gatineau	Alps	6/29/07	6/30/08
	BP	3/7/08	6/26/08
	SeaMonst	4/4/08	9/30/08
Glasgow	**Bugs**	**1/08**	**7/1/08**
	DinoAliv	**5/2/08**	**5/2/09**
	DS3D	8/20/07	9/19/08
	SpeedRac	**5/9/08**	**6/08**
Gloucester Cpx	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Goyangsi CGV	**SpeedRac**	**5/9/08**	**6/08**
Grand Blanc NCG	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Grand Canyon DCI	GC	11/1/99	12/08
Grand Rapids Cel	JGWC	8/31/07	9/08
	SAL	**4/16/08**	**5/08**
	SpeedRac	**5/9/08**	**6/08**
Guayaquil	CDS	12/7/07	6/08
	Dolphins	9/14/07	6/30/08
	FON	**3/16/07**	**12/31/08**
	Galapago	11/16/06	11/15/08
	Sharks3D	2/16/07	6/30/08
	TR	3/08	12/08
	WTW	**2/1/08**	**2/1/09**
Hague	AEK	2/11/08	8/31/08
	Alps	6/15/07	6/14/08
	DIS	11/21/07	11/26/08
	DS3D	7/1/06	6/30/08
	GCA	4/21/08	4/09
	HOTB	6/15/07	6/15/08
Halifax	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Hamaoka	OO	4/1/08	9/30/08
Hampton	**GCA**	**4/9/08**	**3/09**
	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Harbin	Trex	12/15/07	12/14/08
Harrisburg	GCA	3/22/08	3/09
	HumanBod	**5/15/08**	**10/31/08**
	SpeedRac	**5/9/08**	**6/08**
Hartberg	**FON**	**6/1/07**	**4/09**
	Roar	**1/1/08**	**12/31/08**
Hastings	DinoAliv	1/3/08	1/30/09
	SeaMonst	3/3/08	5/31/09
Hibbing	Bears	9/1/07	8/31/08
	FON	**3/7/08**	**3/7/09**
Hong Kong SM	Greece	2/1/08	7/31/08
Hong Kong UA	**SpeedRac**	**5/9/08**	**6/08**
Hooksett Zya	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Houston MNS	Galapago	1/7/08	5/29/08
	GCA	5/23/08	5/09
	HOTB	6/6/07	5/31/08
	SeaMonst	10/10/07	10/5/08
Houston Reg	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Huntsville	FightPil	4/28/08	11/30/08
	HC	8/22/07	12/31/08
Hutchinson	Alps	7/11/07	6/28/08
	GCA	**5/7/08**	**4/09**
	L&C	**1/1/08**	**6/30/08**
	SeaMonst	10/10/07	10/5/08
Hyderabad	**SpaceSta**	**4/11/08**	**10/11/08**
Indianapolis Imx	D&W3D	3/14/08	12/31/08
	HOTB	10/5/07	10/4/08
	SAL	**4/23/08**	**5/08**
Indianapolis Ker	SAL	4/4/08	5/08
	SeaMonst	10/5/07	10/5/08
	SpeedRac	**5/9/08**	**6/08**
Irvine Reg	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Istanbul AFM	DS3D	10/7/07	8/31/08
	SpeedRac	**5/9/08**	**6/08**
Jackson MS	DinoAliv	1/7/08	2/28/09
Jakarta	**WildOcea**	**5/31/08**	**12/31/08**
Jersey City	HOTB	7/25/07	5/30/08
Kagoshima	OO	4/2/08	6/30/08
Kansas City Sci	**HumanBod**	**2/29/08**	**9/7/08**
	SeaMonst	10/5/07	10/5/08
	WildOcea	3/7/08	12/31/08
Kaohsiung	DS3D	1/21/08	7/20/08
Katoomba	WATE	6/1/97	
Katowice CC	SeaMonst	3/1/08	9/30/08
	WS3D	9/1/07	12/08
Kazan	ITD	10/20/06	9/14/08
	SpaceSta	9/21/07	9/20/08
	Trex	1/10/07	9/14/08

Theater	Film	Open	Close
Kenner	Beavers	9/15/06	
	DinoAliv	11/1/07	11/1/08
Kiev KT	ITD	4/1/08	3/31/09
	SpaceSta	4/1/08	3/31/09
Killeen	DinoGOP	2/1/08	8/25/08
	WTW	**5/2/08**	**11/2/08**
King of Prussia Reg	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Kiryat Bialik	DS3D	9/23/07	9/14/08
Knoxville Reg	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Kolkata Aer	FON	10/14/07	10/31/08
Krakow CC	HaunCast	10/1/07	12/31/08
	OW3D	5/18/07	6/30/08
	SeaMonst	3/1/08	9/30/08
KSC 2	MagDes	9/23/05	
Kuala Lumpur Di	OW3D	8/30/07	6/30/08
Kuwait City	**DS3D**	**10/13/07**	**10/12/08**
	FOK	4/17/00	4/09
Langley Cpx	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Lansing Cel	**SAL**	**4/9/08**	**5/08**
	SpeedRac	**5/9/08**	**6/08**
Las Vegas Bre	**SAL**	**4/11/08**	**5/08**
	SpeedRac	**5/9/08**	**6/08**
Las Vegas Lux	DS3D	3/3/06	5/31/08
	SeaMonst	10/31/07	12/31/08
Las Vegas Reg	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Lehi	DinoAliv	5/25/07	5/31/08
Lincolnshire Reg	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Little Rock AEC	ALBT	1/31/08	5/31/08
	LivingSe	4/2/08	9/30/08
Loch Lomond	LOLL	7/24/02	
Lodz CC	DS3D	2/15/08	2/14/09
	SeaMonst	10/5/07	
	Sharks3D	9/9/07	6/30/08
London BFI	DS3D	9/3/06	12/31/08
	SAL	**4/30/08**	**5/08**
	SpeedRac	**5/9/08**	**6/08**
	U23D	3/26/08	
	WS3D	5/20/05	12/31/08
London SM	Mummie3D	3/21/08	3/21/09
	SeaMonst	10/26/07	10/20/09
	Sharks3D	10/27/07	
Los Angeles AMC	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Los Angeles CSC	HumanBod	4/4/08	6/30/08
	Mummie3D	**3/21/08**	**8/21/09**
	SeaMonst	10/5/07	10/5/08
Los Angeles NA	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Louisville NA	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Louisville SC	HOTB	3/21/07	5/25/08
	WTW	9/12/07	5/31/08
Lubbock	**DinoAliv**	**3/7/08**	**9/15/08**
	DinoGOP	**5/1/08**	
	HOTB	6/8/07	6/7/08
	LivingSe	**4/23/08**	
Lucerne	Bears	12/1/06	12/31/08
	DS3D	9/1/07	8/31/08
	HOTB	10/15/07	10/14/08
	SI	**2/9/07**	**6/13/08**
Madrid	ALBT	3/5/08	3/5/09
	DinoAliv	3/1/08	8/31/08
	DS3D	9/19/07	9/18/08
	HaunCast	6/12/02	12/08
	Sharks3D	9/10/06	6/30/08
Malaga Yel	DS3D	2/1/08	1/31/09
	MOTN	6/15/07	6/15/08
	OW3D	1/12/07	6/30/08
	SpeedRac	**5/9/08**	**6/08**
Manchester NA	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Manchester UCI	SAL	4/11/08	5/08
	SeaMonst	10/19/07	10/20/08
	SpeedRac	**5/9/08**	**6/08**
Manila	DS3D	8/28/07	8/27/08
	NASCAR	5/21/06	5/20/08
	SpeedRac	**5/9/08**	**6/08**
	Trex	8/25/07	8/24/08
McMinnville	FightPil	3/21/07	3/14/09
	SeaMonst	10/10/07	10/5/08
Melbourne MV	AfricAdv	2/14/08	2/13/09
	Mummies	**4/13/08**	
	SAL	4/11/08	5/08
	SeaMonst	10/2/07	9/20/08
	U23D	**4/10/08**	
Memphis Pink	DS3D	7/4/07	6/27/08
	SeaMonst	10/5/07	
Menlyn	**SpeedRac**	**5/9/08**	**6/08**
Mesa DT	**L&C**	**12/29/07**	**11/7/08**
	SAL	4/4/08	5/08
	SeaMonst	10/10/07	10/5/08
	SpeedRac	**5/9/08**	**6/08**
Mexicali	**DS3D**	**3/12/08**	**6/1/08**
	OO	1/10/07	6/30/08
Mexico City Pap	FMTTM	3/13/08	
	SeaMonst	**5/13/08**	**1/12/09**
	WTW	9/13/07	5/12/08
Milwaukee	Dolphins	9/14/07	6/30/08
	GCA	3/21/08	3/09
	HumanBod	**1/23/08**	**5/31/08**
Mississauga Cpx	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Mobile	SeaMonst	10/10/07	10/5/08
Monterey CA	SeaMonst	1/1/08	12/31/08
	U23D	**4/25/08**	**9/4/08**
	WildOcea	3/25/08	3/1/09
	WildOcea	**5/22/08**	**12/31/08**
Montreal Cpx	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Montreal SC	**AEK**	**1/11/08**	**6/22/08**
	GCA	4/23/08	4/09
	SeaMonst	10/3/07	10/5/08
	U23D	**4/23/08**	
Moscow	AfricAdv	10/11/07	10/10/08
	DS3D	**5/31/06**	**5/31/09**
	HaunCast	1/1/04	12/08
	OW3D	10/9/04	6/30/08
	SeaMonst	10/5/07	
	SpaceSta	4/12/04	5/08
	Trex	1/08	11/08
Myrtle Beach DCI	D&W3D	3/14/08	12/31/08
	DS3D	**5/9/08**	**12/31/08**
	GCA	**4/9/08**	**3/09**
	SeaMonst	**4/9/08**	**2/1/09**
Nagoya OT	OO	4/1/08	9/30/08
Nanjing YSTC	ITD	2/1/08	1/31/09
	SOLOE	2/1/08	1/31/09
Nashville Reg	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Natick JF	SAL	4/4/08	5/08
	SeaMonst	10/5/07	10/5/08
	SpeedRac	**5/9/08**	**6/08**
New Delhi ICC	ND		
New Orleans	D&W3D	3/14/08	12/31/08
	OW3D	5/30/07	6/30/08
	SeaMonst	10/10/07	10/5/08
New Rochelle Reg	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
New York AMNH	**DinoAliv**	**5/18/07**	**5/1/09**
New York LS AMC	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Noblesville GQT	**Bugs**	**4/23/08**	**10/19/08**
	DinoGOP	**4/9/08**	
	SAL	**4/9/08**	**5/08**
	SpeedRac	**5/9/08**	**6/08**
Norwalk	Greece	6/15/07	12/14/08
	SAL	4/4/08	5/08
	SeaMonst	1/11/08	9/1/08
	TRF	10/5/07	6/12/08
	WildOcea	3/7/08	6/12/08
Nuremberg	Bears	9/1/07	8/31/08
	D&W3D	3/13/08	12/31/08
	DS3D	11/15/07	11/14/09
	HaunCast	5/28/03	12/31/08
	HOTB	6/15/07	6/14/08
	L5	5/31/07	5/30/08
	OW3D	7/29/04	6/30/08
	SeaMonst	12/1/07	12/1/08
	Sharks3D	3/24/05	6/30/08
	WS3D	6/30/05	
Oakland	**CV**	**4/23/08**	
	DinoAliv	6/20/07	6/20/08
	LivingSe	**4/25/08**	
Oklahoma City	GCA	3/18/08	3/09
	TTL	11/7/07	5/30/08
Olathe AMC	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Omaha Zoo	D&W3D	2/15/08	12/31/08
	Mummies	5/2/07	5/1/08
	SAL	4/4/08	5/08
	WildOcea	3/21/08	3/21/09
Ontario Reg	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Orlando Reg	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Orlando SC	Alps	11/15/07	11/14/08
	Mummies	9/15/07	5/30/08
Osaka Sun	DS3D	9/1/06	7/31/08
Oulu	DinoGOP	2/08	10/08
Oviedo Yel	**SpeedRac**	**5/9/08**	**6/08**
Paris Geo	AfricAdv	11/1/07	6/30/08
	DS3D	4/1/07	5/31/08
	HOTB	1/16/08	1/15/09
Parker	**SeaMonst**	**5/1/08**	**10/31/08**
Penrith	**MOE**	**3/20/08**	**3/20/09**
	Rheged	7/1/00	
Pensacola	DS3D	1/16/08	6/30/08
	FightPil	**4/10/07**	**10/15/08**
	MOF	11/8/96	
Philadelphia	Alps	5/15/08	10/31/08
	SeaMonst	10/10/07	10/5/08
	SpaceSta	10/10/07	6/15/08
	WildOcea	**5/21/08**	**12/31/08**
Phoenix AMC	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Phoenix ASC	DinoAliv	2/2/08	5/30/08
	GCA	**4/9/08**	**3/09**
	SeaMonst	10/17/07	10/5/08
	T40	12/5/07	5/4/08
Pitea	VOTDS	9/15/06	8/1/08
Pittsburgh CSC	**DS3D**	**2/1/07**	**12/31/08**
	Pulse	3/7/08	11/7/08
	SeaMonst	10/10/07	10/5/08
Poitiers Imax 3D	DS3D	2/1/07	1/31/09
Portage GQT	**SAL**	**4/9/08**	**5/08**
	SeaMonst	10/10/07	10/5/08
	SpeedRac	**5/9/08**	**6/08**
Portland OMSI	**GCA**	**3/21/08**	**3/09**
	Mummies	**5/15/08**	**12/31/08**
	SeaMonst	10/5/07	10/5/08
Poznan CC	E3D	10/11/05	12/08
	SeaMonst	10/5/07	
Prague CC	OW3D	1/19/08	6/30/08
	SeaMonst	3/1/08	9/30/08
Providence Imx	**D&W3D**	**4/18/08**	
	SAL	**4/4/08**	
Providence NA	D&W3D	4/18/08	12/31/08
	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Puebla	Skydance	1/1/08	6/30/08
Quebec	**AfricAdv**	**5/16/08**	**5/15/09**

Theater	Film	Open	Close
	SpaceSta	10/12/07	10/11/08
	U23D	**5/9/08**	
Raleigh	**Bugs**	**5/1/08**	**1/1/09**
	GCA	**4/9/08**	**3/09**
	Greece	2/1/08	10/1/08
	HOTB	9/12/07	10/4/08
	SAL	4/4/08	5/08
	SeaMonst	10/10/07	10/5/08
	Sharks3D	3/2/07	6/30/08
	SpeedRac	**5/9/08**	**6/08**
Reading JF	SAL	4/4/08	5/08
	SeaMonst	10/5/07	10/5/08
	SpeedRac	**5/9/08**	**6/08**
Regina	Alps	6/1/07	5/31/08
	DinoAliv	11/2/07	6/30/08
	DinoGOP	**4/8/08**	
	GCA	3/14/08	3/09
Reno Fleisch	Alps	1/18/08	3/1/09
	JIAC	12/5/07	9/1/08
Riccione	ITD	3/8/08	3/1/10
Richmond Cpx	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Richmond SMV	**GCA**	**5/2/08**	**9/5/08**
	HumanBod	1/19/08	5/4/08
	SAL	4/4/08	5/08
Roanoke	**L&C**	**2/16/08**	**8/31/08**
Rochester Cmk	**SpeedRac**	**5/9/08**	**6/08**
Rochester MSC	Beavers	4/14/07	
	Pulse	4/9/08	12/31/08
Sacramento Imx	**GCA**	**4/9/08**	**3/09**
	SAL	4/4/08	5/08
Saint Augustine	BP	4/18/07	6/30/08
	Everest	3/14/08	1/31/09
	GCA	3/14/08	3/09
Saint Félicien	Bears	5/31/06	5/31/08
	Wolves	5/31/06	5/08
Saint Louis Arch	**L&C**	**1/2/08**	**1/5/09**
Saint Louis SC	Alps	3/12/08	3/1/09
	HumanBod	10/24/07	9/30/08
	SeaMonst	10/10/07	10/5/08
Saint Louis Weh	**SAL**	**4/9/08**	**5/08**
	SpeedRac	**5/9/08**	**6/08**
Saint Michael Cmg	**SAL**	**4/9/08**	**5/08**
	SpeedRac	**5/9/08**	**6/08**
Saint Paul	Alps	1/30/08	6/12/08
	DOL	3/7/08	4/6/09
	Everest	3/12/08	6/12/08
	SE	5/23/08	9/30/08
Saint Petersburg Kro	HaunCast	10/5/07	10/4/08
Saint Petersburg Muv	ITD	2/11/08	6/30/08
	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Saint Petersburg NA	DS3D	5/17/07	5/16/08
	Trex	**4/25/07**	**10/24/08**
Salt Lake City CP	**HumanBod**	**2/13/08**	**7/31/08**
	Mummies	**4/9/08**	**4/1/09**
	SeaMonst	10/10/07	10/5/08
San Antonio 2D	Alamo		
	Greece	12/15/07	12/15/08
	VOTDS	1/1/08	
San Antonio 3D	Mummie3D	3/14/08	3/14/09
	Mummies	**4/9/08**	
San Antonio San	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
San Diego NHM	GCA	3/14/08	3/09
	OO	3/31/01	12/08
San Diego Reg	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
San Diego RHF	AIWC	2/07	9/30/08
	CRA	10/1/06	9/30/08
	FON	**5/28/04**	**9/08**
	Mummie3D	**4/29/08**	**8/08**
	SeaMonst	10/5/07	6/08
	Whales	**10/1/07**	**9/30/08**
San Francisco AMC	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
San Jose Tech	Alps	2/1/08	2/1/09
	BP	2/2/07	6/30/08
	MysticInd	**4/1/08**	**7/3/08**
	SeaMonst	4/4/08	3/31/09
San Simeon DCI	HCBTD	8/17/96	
Sandy	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Schenectady	**FON**	**9/1/07**	**9/1/08**
Seattle PSC 2	**GCA**	**4/9/08**	**3/09**
	Mummies	12/26/07	8/30/08
	SAL	4/4/08	5/08
	SeaMonst	10/5/07	10/5/08
	SpeedRac	**5/9/08**	**6/08**
Seoul CGV	**SpeedRac**	**5/9/08**	**6/08**
Shanghai STM 3D	MagDes	9/22/07	9/21/08
Shijiazhuang	**FON**	**3/1/08**	**2/09**
	OO	2/1/08	2/1/10
Shreveport	**DS3D**	**10/10/07**	**6/13/08**
	Mummies	**3/5/08**	
	WTW	7/11/07	7/7/08
Singapore DC	**FightPil**	**3/1/07**	**6/30/08**
	OnGuard	2/13/99	
Singapore SC	**DinoAliv**	**5/9/08**	**9/30/08**
	GCA	5/1/08	4/09
Sinsheim	D&W3D	3/13/08	12/31/08
	DS3D	5/4/06	11/3/08
	WS3D	6/30/05	6/30/08
Sioux Falls	DinoAliv	1/26/08	
	HumanBod	6/1/06	5/31/08
	L&C	6/1/06	5/31/08
	MOE	6/1/06	5/31/08
Sofia CC	AlienAdv	7/1/07	9/08
	Bugs	9/21/07	
	WS3D	5/1/06	12/31/08
Speyer Imax	Alps	5/30/07	5/29/08
Spokane	FON	8/20/04	6/30/08
	Galapago	**5/16/08**	**7/31/08**
	JIAC	7/1/07	6/30/08
	MOF	1/1/07	6/30/08
	SeaMonst	10/5/07	10/5/08
Sterling Heights AMC	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Stockholm	DS3D	5/11/07	5/10/08
	SeaMonst	**5/16/08**	**5/16/09**
Sudbury	Alps	7/4/07	6/24/08
	HOTB	9/26/07	9/3/08
	MOTGL	**5/7/08**	
Sydney WBS	**AfricAdv**	**2/20/08**	**2/13/09**
	BP	11/1/07	10/31/08
	CV	4/1/08	3/31/09
	D&W3D	3/13/08	12/31/08
	DS3D	**5/25/06**	**5/24/09**
	SAL	4/11/08	5/08
	SeaMonst	10/2/07	9/20/08
Syracuse	Alps	7/18/07	7/14/08
	HOTB	2/3/07	5/4/08
Taichung ST	**SeaMonst**	**1/1/08**	**12/31/08**
Taipei AM	Mummies	9/20/07	8/31/08
Taipei WVC	**SpeedRac**	**5/9/08**	**6/08**
Tallahassee	HOTB	6/20/07	6/14/08
	MagDes	9/19/07	9/1/08
	OO	3/14/08	7/15/08
	Roar	**5/1/08**	**8/30/08**
	SpaceSta	10/25/07	9/1/08
Tampa Cha	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Tampa MOSI	GCA	5/2/08	5/09
	Mummies	9/13/07	5/30/08
	RovMars	2/8/08	
	SAL	4/4/08	5/08
	WildOcea	3/7/08	9/30/08
Tarentum Cmk	**SpeedRac**	**5/9/08**	**6/08**
Tempe Imx	Alps	3/23/07	8/22/08
	D&W3D	4/25/08	12/31/08
	GCA	3/21/08	3/09
	SAL	4/4/08	5/08
	SeaMonst	10/5/07	10/5/08
Thessaloniki	SupeSpee	11/1/07	11/1/08
Tigard Reg	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Tijuana	FMTTM	3/9/08	
	India	1/13/08	6/30/08
	OO	10/18/01	12/31/08
Tokorozawa	OO	4/8/08	6/29/08
Tomball San	**SAL**	**4/30/08**	**5/08**
	SpeedRac	**5/9/08**	**6/08**
	SWC	**3/12/08**	
Toronto Cpx	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Toronto OP	FEOC	10/1/05	12/31/08
	MOE	**1/1/07**	**12/31/08**
Toronto OSC	DS3D	1/25/08	1/17/09
	HOTB	10/10/07	10/14/08
Torreon Mar	SpaceSta	10/1/07	6/30/08
Toulouse	DIS	2/5/07	1/4/09
	SpaceSta	5/10/05	1/09
Townsville	DS3D	7/17/06	7/6/08
Tulsa Cmk	**D&W3D**	**4/9/08**	**12/31/08**
	SAL	**4/9/08**	**5/08**
	SeaMonst	10/12/07	10/5/08
	SpeedRac	**5/9/08**	**6/08**
Valencia Spn	Alps	10/14/07	10/14/08
Vancouver Imx	D&W3D	3/12/08	12/31/08
	SAL	**4/28/08**	**5/08**
Vancouver TWS	**ALBT**	**4/9/08**	**6/30/08**
	GCA	**4/9/08**	**3/09**
	HumanBod	10/22/04	6/30/08
	Mummies	7/4/07	6/30/08
Victoria DCI	**HOTB**	**1/25/08**	**7/3/08**
	Mummies	**4/9/08**	
	WS3D	6/29/07	6/28/08
	WTW	3/14/08	6/12/08
Villahermosa	Skydance	1/1/08	6/30/08
Virginia Beach	**D&W3D**	**2/20/08**	**12/31/08**
	DS3D	3/3/06	9/1/08
	SeaMonst	10/10/07	10/5/08
Vulcania	Vulcania	2/22/02	
Warner Robins	ToFly	7/92	
Warsaw CC	SeaMonst	1/1/08	10/5/08
	WS3D	9/1/07	12/08
Washington NASM	**3DSun**	**3/6/08**	**8/31/08**
	FightPil	3/11/05	12/08
	SpaceSta	5/25/07	9/08
	ToFly	7/1/76	
Washington NMNH	SeaMonst	10/5/07	10/5/08
	U23D	**1/23/08**	**7/08**
West Nyack Imx	D&W3D	3/15/08	12/31/08
	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
W. Palm Beach Muv	SAL	4/4/08	5/08
	SM3	9/14/07	9/22
	SpeedRac	**5/9/08**	**6/08**
White Plains NA	**SAL**	**4/25/08**	**5/08**
	SpeedRac	**5/9/08**	**6/08**
Williamsville Reg	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Winnipeg	**GCA**	**5/1/08**	**3/09**
	SAL	4/4/08	5/08
	SeaMonst	10/10/07	10/5/08
Woodbridge Cpx	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Woodridge Cmk	**SAL**	**4/9/08**	**5/08**
	SeaMonst	10/5/07	
	SpeedRac	**5/9/08**	**6/08**
Yellowstone	L&C	6/15/02	12/08
	Wolves	4/4/07	12/3/08
Ypsilanti NA	SAL	4/4/08	5/08
	SpeedRac	**5/9/08**	**6/08**
Zion	ZionCany	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
3DSun	3D Sun	2008		K2
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AfricAdv	African Adventure 3D	2007	3D	nWP
AIA3D	Adventures in Animation 3D	2004	3D	BFI
AIWC	Adventures in Wild California	2000		MFF
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	NGD
Alps	Alps: Giants of Nature, The	2007		MFF
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL
DinoAliv	Dinosaurs Alive	2007	3D	GSF
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D	SHE
DIS	Destiny in Space	1993		IMAX
DOL	Dance of Life	1984		MFF
Dolphins	Dolphins	2000		MFF
DS3D	Deep Sea 3D	2006	3D	IMAX
E3D	Encounter in the Third Dimension	1999	3D	NGD
Everest	Everest	1998		MFF
FEOC	First Emperor of China, The	1989		BFI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
FMTTM	Fly Me to the Moon	2008	3D	K2
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature	2004		NGD
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure	2008	3D	MFF
GP	Greatest Places, The	1998		SMM
Greece	Greece: Secrets of the Past	2006		MFF
HaunCast	Haunted Castle	2001	3D	NGD
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
HOTB	Hurricane on the Bayou	2006		MFF
HumanBod	Human Body, The	2001		NGD
India	India: Kingdom of the Tiger	2002		PCI
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		NGD
L5	L5: First City in Space	1996	3D	IMAX
LivingSe	Living Sea, The	1994		MFF
LOLL	Legend of Loch Lomond, The	2002		SKF
MagDes	Magnificent Desolation	2005	3D	IMAX
MOE	Mysteries of Egypt	1998		NGD
MOF	Magic of Flight, The	1997		MFF
MOTGL	Mysteries of the Great Lakes	2008		SN
MOTN	Mystery of the Nile	2005		MFF
Mummie3D	Mummies 3D	2008	3D	GSF
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
MysticInd	Mystic India	2005		GSF
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
RATW	Ride Around the World	2006		GSF
Rheged	Rheged: The Lost Kingdom	2000		unk
Roar	Roar: Lions of the Kalahari	2003		NGD
ROF	Ring of Fire	1991		SMM
RovMars	Roving Mars	2006		BVP
SAL	Shine A Light	2008		PPC
SE	Special Effects	1996		IMAX
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
Sharks3D	Sharks 3D	2004	3D	3DEL
SI	Survival Island	1995		IMAX
Skydance	Skydance	2002		BFI
SM3	Spider-Man 3: The IMAX Experience	2007		SPE
SOLOE	Secret of Life on Earth, The	1996		IMAX
SpaceSta	Space Station	2002	3D	IMAX
SpeedRac	Speed Racer	2008		WB
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
SWC	Spiderwick Chronicles: The IMAX Experience, The	2008		PPC
T40	Titanica (short)	1992		IMAX
ToFly	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
U23D	U2 3D	2008	3D	NGD
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
Whales	Whales	1996		NGD
WildOcea	Wild Ocean	2008	3D	GSF
Wolves	Wolves	1999		PCI
WS3D	Wild Safari 3D	2005	3D	NGD
WTW	Wired to Win	2005		NGD
ZionCany	Zion Canyon (aka TOTG)	1994		BFI

May 2008 Bookings Count

#	Film	#	Film	#	Film	#	Film
104	SpeedRac	5	Greece	2	GP	1	MOTGL
97	SAL	5	LivingSe	2	India	1	ND
77	SeaMonst	4	AlienAdv	2	MOF	1	OnGuard
41	DS3D	4	Bears	2	Niagara	1	Ozarks
37	GCA	4	Bugs	2	Skydance	1	RATW
23	DinoAliv	4	CRA	2	T40	1	Rheged
22	Alps	4	Dolphins	2	ToFly	1	ROF
20	D&W3D	4	FMTTM	2	VOTDS	1	RovMars
20	Mummies	4	Galapago	2	Wolves	1	SE
17	HOTB	4	Mummie3D	1	3DSun	1	SI
15	SpaceSta	4	Roar	1	AIA3D	1	SM3
13	HumanBod	4	Whales	1	AIWC	1	SOLOE
12	FON	3	AEK	1	Alamo	1	SU
12	WS3D	3	ALBT	1	Alaska	1	SupeSpee
11	Sharks3D	3	Beavers	1	CDS	1	TR
10	FightPil	3	CV	1	Cyberwor	1	TRF
10	OO	3	DIS	1	DOL	1	TTL
9	WildOcea	3	JIAC	1	E3D	1	Vulcania
8	AfricAdv	3	MagDes	1	FEOC	1	WATE
8	HaunCast	3	MOE	1	FOK	1	ZionCany
8	OW3D	3	MOTN	1	HC		
8	Trex	3	MysticInd	1	HCBTD		
8	U23D	3	NASCAR	1	HD		
8	WTW	3	Pulse	1	IOTS		
7	L&C	3	SWC	1	JGWC		
6	ITD	2	Africa	1	Kilimanj		
5	BP	2	Everest	1	L5		
5	DinoGOP	2	GC	1	LOLL		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3ality Digital Entertainment
3520 Multiview Drive
Los Angeles, CA 90068 USA
Tel: 818-333-3003
Fax: 818-333-3093
www.3ality.com

3D Entertainment Ltd. **3DEL**
6th Floor, Brettenham House
Lancaster Place
London, WC2E 7EW UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

Access Integrated Technologies
55 Madison Avenue, Suite 300
Morristown, NJ 07960 USA
Tel: 973-290-0080
www.accessitx.com

AMC Entertainment Inc.
920 Main St.
Kansas City, MO 64105-2017 USA
Tel: 816-221-4000
Fax: 816-480-4617
www.amctheatres.com

American University
School of Communication
4400 Massachusetts Avenue, NW
Washington, DC 20016-8017 USA
Tel: 202-716-6160
Fax: 202-885-2019

Barco NV
Noordlaan 5 - Industriezone
Kuurne, B-8520 BELGIUM
Tel: +32 56 36 8211
Fax: +32 56 36 8486
www.edutainment.barco.com

Big Films, Inc. **BFI**
1066 Boucher Crescent
Manotick, ON K4M 1B3 CANADA
Tel: 613-692-9856
Fax: 613-692-9857
www.bigfilms.ca

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

Cinema and Photo Research Institute (NIKFI)
Leningradsky Prospekt 47
Moscow, 125167 RUSSIA
www.stereokino.ru

Columbia Pictures
10202 W. Washington Blvd.
Culver City, CA 90232 USA
www.sonypictures.com

Consolidated Theatres
5970 Fairview Rd
Charlotte, NC 28210 USA
Tel: 704-554-1695
www.consolidatedmovies.com

Digital Cinema Initiatives, LLC
6834 Hollywood Blvd, Ste 500
Hollywood, CA 90028 USA
Tel: 323-769-2885
Fax: 323-769-2895
www.dcimovies.com

DKP/70 MM Inc.
3003 Exposition Blvd
Santa Monica, CA 90404 USA
Tel: 310-255-5500
Fax: 310-204-3765

Documentary Channel
142 8th Ave. N.
Nashville, TN 37203-3706 USA
Tel: 615-297-4410
Fax: 615-298-4420
www.documentarychannel.com

Dolby Laboratories
100 Potrero Ave
San Francisco, CA 94103-4813 USA
Tel: 415-558-0200
Fax: 415-863-1373
www.dolby.com

Douglas Telecommunications
125 E Sir Francis Drake Blvd, Ste 400
Larkspur, CA 94939-1819 USA
Tel: 415-526-2200
Fax: 415-526-2214

DreamWorks Animation
100 Universal Plaza
Universal City, CA 91608 USA
Tel: 818-733-7000
Fax: 818-733-9918
www.dreamworks.com

DreamWorks Pictures
100 Universal Plaza
Universal City, CA 91608 USA
Tel: 818-733-7000
Fax: 818-733-9918
www.dreamworks.com

Eastman Kodak Company
1700 Dewey Avenue
Rochester, NY 14650-1922 USA
www.kodak.com

Euromax
PO Box 61667
Hague, NL-2506 JK NETHERLANDS
Tel: +31-70-4168216
Fax: +31-70-3524280
www.euromax.org

Extreme Productions **EP**
624 Markerville Road N.E.
Calgary, AB T2E 5X2 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

Giant Screen Cinema Association
750 Meadow Cliff Drive
St. Charles, MO 63303-1512 USA
Tel: 636-244-0947
Fax: 636-244-1380
www.giantscreencinema.com

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.gsfilms.com

Goodrich Quality Theaters
4417 Broadmoor Ave. SE
Kentwood, MI 49512 USA
Tel: 800-473-3523
www.gqti.com

Graphic Films Corporation
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103
www.graphicfilms.com

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Image Quest 3-D, Ltd.
The Moos, Poffley End
Witney, OX29 9UW UNITED KINGDOM
Tel: +44-199-370-4050
Fax: +44-1-99 3779 203

Imagine Entertainment
9465 Wilshire Blvd.
Beverly Hills, CA 90212 USA
Fax: 310-858-2011
www.imagine-entertainment.com

Imax Corporation
3003 Exposition Blvd
Santa Monica, CA 90404 USA
Tel: 310-255-5500
Fax: 310-255-5501
www.imax.com

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

Immortal Classics
15611 Ventura Blvd.
Encino, CA 91436 USA
Tel: 818-439-9169
Fax: 818-808-0054
www.immortalclassics.com

Inland Sea Productions
1600 Genessee, Ste 644
Kansas City, MO 64102 USA
Tel: 816-221-9924
Fax: 816-221-4978

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540
www.k2communications.com

La Geode
26 avenue Corentin Cariou
Paris, 75019 FRANCE
Tel: +33-1-4005-7904
Fax: +33-l-4005-7906
www.lageode.fr

Light Source LLC
8849 Complex Drive
San Diego, CA 92123-1403 USA
Tel: 858-560-8383
Fax: 858-560-8465

MacGillivray Freeman Films, Inc. **MFF**
PO Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Mark Simpfendorfer Productions
2 Morritt Street
Greenwood, WA 6024 AUSTRALIA
Tel: +61 8 9342 4670
Fax: +61 8 9221 2444

Media-N-Motion
950 South Flower St. Suite 100
Los Angeles, CA 90015 USA
Tel: 800-592-9766
www.media-n-motion.com

mPRm Public Relations
5670 Wilshire Boulevard, Suite 2500
Los Angeles, CA 90036 USA
Tel: 323-933-3399
www.mprm.com

MSI Distribution **MSI**
5156 Somerset Drive
Prairie Village, KS 66207 USA
Tel: 913-648-5886
Fax: 913-648-6141

N3D Land Production
10 place du theatre
Sevres, 92310 FRANCE
Tel: + 33-6 88 88 87 78
www.n3Dland.com

Nanotoon Productions
161 2nd St. No. 4
Troy, NY 12180 USA
Tel: 518-276-8846

National Association of Theatre Owners
4605 Lankershim Blvd, Suite 340
North Hollywood, CA 91602 USA
Tel: 818-506-1778
www.natoonline.org

National Geographic Giant Screen Film Distribution **NGD**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556
www.nationalgeographic.com/tv/index.html

Northstar Media
64 Wall Street, Ste 403
Norwalk, CT 06850 USA
Tel: 203-866-8501
Fax: 203-866-8500
www.northstar-media.com

Orbita Max
Diputacio 279
Barcelona, 08007 SPAIN
Tel: +34 93 505 2030
Fax: +34-93-505-20-29
www.orbitamax.com

Pace Technologies
2117 West Empire Avenue
Burbank, CA 91504 USA
Tel: 818-759-7322
Fax: 818-759-7323
www.pacehd.com

Pacific Title and Art Studio
6350 Santa Monica Blvd.
Hollywood, CA 90038 USA
Tel: 323-464-0121
Fax: 323-461-8325
www.pactitle.com

Paramount Pictures Corporation
5555 Melrose Avenue
Hollywood, CA 90038-3197 USA
Tel: 323-956-5000
www.paramount.com

Pixar Animation Studios
1200 Park Avenue
Emeryville, CA 94608 USA
Tel: 510-922-3000
Fax: 510-922-3151
www.pixar.com

Primesco Communications, Inc. **PCI**
4342 Sherbrooke West
Montreal, QC H3Z 1E3 CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com

Principal Large Format
Old Vicarage
Leigh on Mendip, BA3 5QG UNITED KINGDOM
Tel: +44-1373-813-301
Fax: +44-1373-813-379
www.plf.cc/

Real D
100 North Crescent Drive, Suite 120
Beverly Hills, CA 90210 USA
Tel: 310-385-4000
Fax: 310-385-4001
www.reald.com

Regal Entertainment Group
7132 Regal Lane
Knoxville, TN 37918 USA
Tel: 865-922-1123
Fax: 865-922-3188
www.regalcinemas.com

Rensselaer Polytechnic Institute
110 8th St.
Troy, NY 12180-3590 USA
Tel: 518-276-6000
http://rpinfo.rpi.edu

Directory, cont'd

Sarai, Inc. **SAR**
Urban Shibakoen 4th Fl
3-1-13 Shibakoen, Minato-Ku
Tokyo, 105-0011 JAPAN
Tel: +81-3-5777-5206
Fax: +81-3-5777-5207
www.sarai-inc.com

Sassoon Film Design
2525 Main Street, Ste 206
Santa Monica, CA 90405 USA
Tel: 310-664-9115
Fax: 310-664-9118
www.sassoonfilmdesign.com

Science Center of Iowa
401 W. Martin Luther King Jr. Parkway
Des Moines, IA 50309 USA
Tel: 515-274-4138
Fax: 515-274-3404
www.sciowa.org

Science Museum of Minnesota **SMM**
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org

Science North **SN**
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954
www.sciencenorth.ca

SimEx/Iwerks **IWRK**
4520 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-840-6188
www.iwerks.com

SK Films, Inc. **SKF**
259 Lakeshore Blvd. East, 2nd Floor
Toronto, ON M5A 3T7 CANADA
Tel: 416-367-0440
Fax: 416-535-3414
www.skfilms.ca #

Sky High Entertainment, Inc. **SHE**
777 Boul. Lebourgneuf #160
Quebec, QC G2J 1C3 CANADA
Tel: 418-682-1443
Fax: 418-682-1655
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POSITIONS OPEN

Theater Manager, Columbus, Georgia

The National Infantry Foundation is seeking a Theater Manager for the new IMAX 3D at Patriot Park. The 300-seat theater will open in March 2009 at the new National Infantry Museum and Soldier Center. The facility is in Columbus, Georgia, and adjacent to Fort Benning, Home of the Infantry and one of the Army's largest installations.

The successful candidate will:

- Manage the theater's business plan.
- Identify and implement new revenue opportunities.
- Ensure quality film and guest service experiences.
- Hire, train, supervise, and evaluate theater staff.
- Work with museum marketing staff to promote the theater and achieve attendance goals.

Each candidate should have at least three years of giant screen theater management experience. Experience in launching a new theater operation is preferred but not required. The candidate must be an energetic self-starter with strong communication and organizational skills. Salary will be based on qualifications and experience. Please submit a cover letter and current resume to:

Human Resources
National Infantry Foundation
P.O. Box 2823
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SHORTS

Speed Racer watch

On May 9, ***Speed Racer*** opened on 84 IMAX screens in North America, simultaneously with its wide opening on some 3,520 conventional screens, grossing a total of $20.2 million on all screens. Of that, $1.9 million came from the IMAX theaters.

Although the total is disappointing opening for the $100 million film, the IMAX screens took in nearly 10% of the gross on 2.3% of all screens, a per-screen average of about $22,600.

The live-action film, based on a 1960s animated TV series from Japan, was directed, written, and produced by **Andy** and **Larry Wachowski**, who created the ***Matrix*** trilogy. The final two *Matrix* films were among the first to be converted to 15/70 with **Imax Corporation's** DMR process.

Shine a Light fades

Shine a Light, the **Rolling Stones** concert film directed by **Martin Scorsese**, has taken in just over $5 million in six weeks in 278 theaters, 99 of which are IMAX theaters that are playing the DMR version. The IMAX screens, 36% of the total, grossed $3.9 million, or 78% of the total box office, for a per-screen average of about $39,4000. At press time, the film was in 140 theaters, half of them IMAX.

Euromax meet in Nuremberg

Euromax, the European giant-screen association, will meet in Nuremberg, Germany, June 1–3. The meeting will include a panel discussion on digital cinema and screenings of at least eight new LF films. The association is offering a special registration rate of €200 (US$308) for non-members to encourage them to attend and join. For more information, visit www.euromax.org.

Proud American nearly done

Director **Fred Ashman** reports that he has wrapped editing on ***Proud American***, and that the same 100-minute version will be released to 35mm, digital, and LF theaters on Sept. 12. (Earlier plans had called for a 45-minute version for giant-screen theaters.) The film incorporates scenic footage shot in 15/70 at more than 60 locations around the country with dramatizations of five true stories that emphasize the themes of freedom, opportunity, and responsibility.

The finished film will go on a "preview tour" for exhibitors and sponsors in July and August, and will also be screened at the **Giant Screen Cinema Association** conference in September, days before the film opens. Ashman says he expects at least 250 (and possibly as many as 600) conventional theaters and at least 15 LF theaters — commercial and institutional — to open the film. He says, "It is an all-audiences picture, and while suitable for little kids, it's not targeted as a kids' flick, and will carry a G rating."

Director Fred Ashman (center) talks with DP Mark Eberle while filming in Washington, DC, for Proud American *in 2007.*

Photo by James Hyder

Trailers and posters for *Proud American* will begin to appear in **Cinemark** theaters this month. The film was produced by **Light Source, LLC.**, and is being distributed by **Marty Zeidman** of **Slowhand Cinema Releasing**. Public relations are being handled by **mPRm Public Relations**, based in Los Angeles.

GSCA announces keynote speaker

The **Giant Screen Cinema Association** has announced that best-selling author **David Meerman Scott** will deliver the keynote address at the association's annual conference and trade show in Jersey City, NJ, Sept. 9–12. Scott is an "online thought leadership and viral marketing strategist" who has written several books on public relations and marketing, including *The New Rules of Marketing and PR*, named by BNET (the management and strategy site run by CNET Networks) as one of the top 10 business books of all time.

Registration for the conference opened this month; before July 11, an early registration fee of $700 is available. After that it goes up to $850, and after Aug. 12 it rises to $1,000.

The deadline for award submissions is May 30, and the deadline for submission forms for New Films, Films in Production, and Films in Development is June 27.

For more information visit www.giantscreencinema.com.

Low, K2 to make *Ultimate Wave*

The **Stephen Low Company** will begin shooting this summer for ***Ultimate Wave 3D***, "the story of an ocean wave and the lives it impacts and transforms." The film will be directed by **Stephen Low**, with perennial partner **K2 Communication** as executive producer and distributor.

Ultimate Wave 3D will include surfing action with champion **Kelly Slater** and also examine how waves can devastate coastal cities and generate clean electricity. Low will shoot this summer in South Africa, Western Australia, and a wave research tank in Europe. Release is set for October 2009.

Disney's all-3D animated slate

Walt Disney Studios has announced that, starting later this year, all animated films from Disney Animation and the recently acquired **Pixar Animation Studios** will be released in 3D. Eight new titles and two 3D-converted re-releases (*Toy Story* and *Toy Story 2*) will be presented in 3D through the end of 2012, using Disney Digital 3D, the studio's version of the **Real D** system. Pixar's *WALL-E*, due out in June, will be the studio's last 2D animated film.

*(see **SHORTS** on page 17)*